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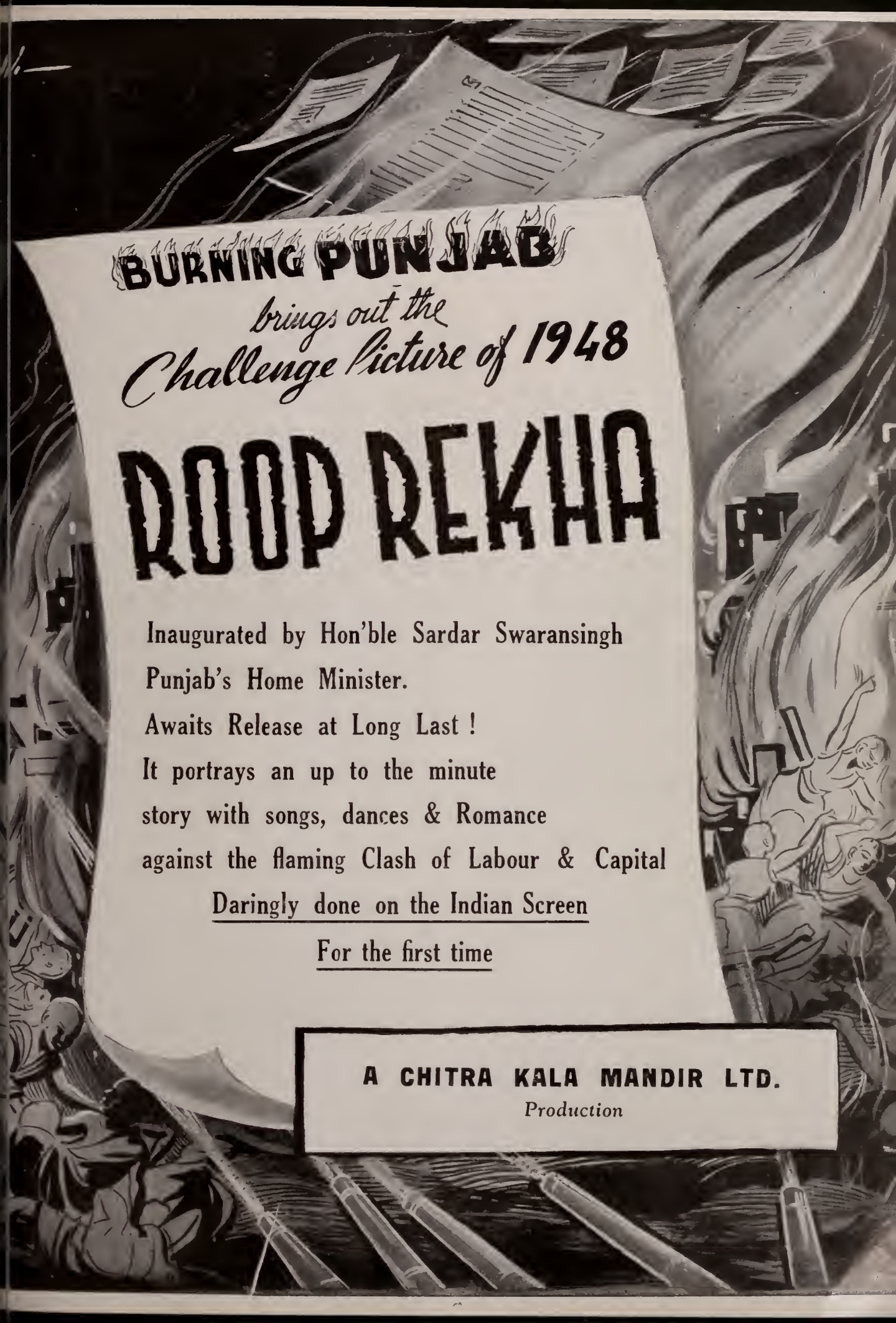
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Born
2nd October 1869

MAHATMA GANDHI

Died
30th January 1948

His stature reached the heavens and God became jealous. So a devil, Nathuram Vinayak Godse, shot at Gandhiji and killed a god on earth. In centuries to come let not another man be named "Nathuram", lest another angel be murdered and one more mother's womb cursed

For whom the whole world weeps, what are the tears of a little man? (Baburao Patel.)

NAYA BHAGWAN

Tu muskura ke mulk par qurban ho gaya
Insan tha aur aaj tu Bhagwan ho gaya

Daman zamin ka soorkh huwa khoon se tere
Tharra ke zard sharm se shaitan ho gaya

Ai janewale ! dekh hee leta tu ek nazar
Sara jahan ro ro ke Hindustan ho gaya

Tu chal basa hum sab ko gunahgar bana ke
Badnam teri mout se insan ho gaya

Geeta sunai tu ne nirale hee raag se
Tera naam har insan ka eeman ho gaya

Wo jhoot kahate hain jo kahate hain tu mar gaya
Tu kya mara ! Paida Naya Bhagwan ho gaya

PANDIT INDRA

★

नया भगवान

तू मुस्कुरा के मुल्क पर क़ुर्बान हो गया
इन्सान था और आज तू भगवान हो गया
दामन ज़मीं का सूर्ख हुआ खून से तेरे
थर्रा के ज़र्द शर्म से शयतान हो गया
अय जानेवाले ! देख ही लेता तू एक नज़र
सारा जहां रो रो के हिन्दुस्तान हो गया
तू चल बसा हम सब को गुनहगार बना के
बदनाम तेरी मौत से इन्सान हो गया
गीता सुनाई तूने निराले ही राग से
तेरा नाम हर इन्सान का ईमान हो गया
वो झूट कहते हैं जो कहते हैं तू मर गया
तू क्या मरा ! पैदा नया भगवान हो गया

बम्बई
३०-१-४८
शुक्रवार

पण्डित इन्द्र

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Vol. XIV. FEBRUARY 1948 No. 2.

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Touchstone Of Democracy

"An Ordinance for the control of erection and re-erection of buildings in the Bombay Province has been issued by the Government of Bombay with a view to conserving materials for small tenement housing. The obligation to obtain a permit is confined to structures involving the use of essential building materials. All permits for the continuation of works in progress must be obtained before 31st January 1948. Contravention of the Ordinance is punishable with imprisonment extending to three months or with fine which may extend to Rs. 1,000 or with both.

"Criticism has often been made that while there is an acute shortage of building materials, they are being allowed to be frittered away on unessential buildings like cinemas and theatres.

"The Government of Bombay has not issued or permitted the issue of any building material for structures of this kind. The Government had, however, no powers to prevent or stop the construction of such buildings which so far could be built with the help of materials obtained from other sources. It is necessary to conserve building materials in short supply like cement, iron and steel, asbestos sheets and bricks and to ensure their utilization for small tenement housing, public institutions like schools, hospitals, etc. and other essential purposes. There is also the imperative need to avoid haphazard and disorderly development of congested and expanding urban areas. The Government has now armed itself with powers to control new building activity", says the Director of Publicity, Government of Bombay.

This ordinance is obviously a sequel to the strong agitation launched by us against the construction of cinemas and hotels in the city while thousands have to sleep on the pavements every night.

We had pointed out specific instances by printing photographs of Mr. Manu Subedar's grand new cinema and imposing hotel and Mr. K. M. Modi's New Empire Cinema. Quite a number of unnecessary buildings are now under construction in Bombay and its suburbs. All these constructions must stop forthwith and not be allowed to be completed unless the owners give a guarantee of turning these constructions into small tenements suitable for middle class people.

Even Manu Subedar's two palatial constructions —one intended for a cinema and the other for a hotel—can be turned into small tenements if the Bombay Ministry shows sufficient guts to put this man in his place and not let him misuse his opportunity for anti-social purposes. For, building a palatial hotel and a streamlined cinema with the profit motive in mind is definitely an anti-social activity in these times when thousands are homeless and without any shelter.

We want all the people to watch the action of the Bombay Government particularly in respect of Manu Subedar who is reported to be a great favourite of the Congress High Command and as such in an advantageous position to defy the Bombay Ministry. Manu Subedar's case is a touchstone of all the Congress professions of democracy and other high sounding principles bellowed out at regular intervals by the different Congress leaders from Qutub Minar to Chowpatty.

If the licence to build a cinema granted to a small cinema owner in Andheri can be revoked by the Government of Bombay because Mangalaben, wife of our Finance Minister, led a squad of female satyagrahis, Home Minister Morarji Desai can, with equal justification, revoke the licence given to Manu Subedar in vindication of democracy and to accommodate over a thousand people in the building intended for the cinema. In democracy there can't be one law for Peter and another for Paul. If the Andheri licence can be cancelled, Manu Subedar's licence must also be cancelled unless the Bombay Ministry is prepared to accept the charge of nursing pets and showing favouritism to them.

In addition to this the Congress High Command is expected to take disciplinary action against Manu Subedar in vindication of the high moral code preached by all Congress leaders—a code that stops a Congressman from encouraging such profit making projects, like building two huge buildings without taking steel and cement from the legitimate controlled sources. And Manu Subedar is not merely

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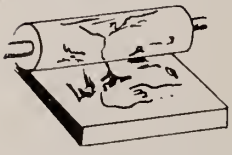

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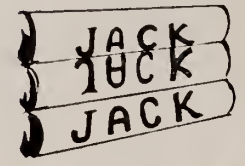

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a Congressman. He is a responsible Congress legislator in the all-India field. For lesser things people like Dr. Khare and K. F. Nariman have been thrown out of the Congress, then why is not any disciplinary action taken against Manu Subedar? Or has the Indian National Congress ceased to be a democratic body in Free India?

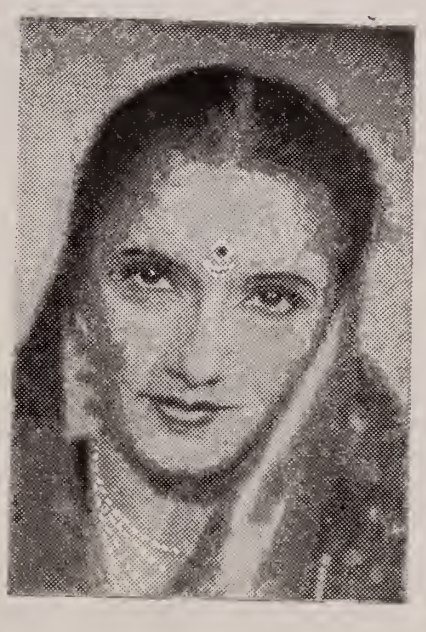
When we wrote something about a small subject like cinema slides against goondaism being shown only in Gujerati in Bombay, the Government of Bombay quickly corrected us by sending statistical information showing the number of slides prepared in other languages and insisted on a dementi being published in a subsequent issue of the magazine.

But on this Manu Subedar matter, the Government of Bombay has kept completely mum and we are not even told what our truth and democracy-loving ministers feel about those two huge buildings, worth forty lakhs, built without the help of our steel and cement controllers. Those buildings are in Bombay, the capital of the Bombay Government, and as such within the absolute jurisdiction of the Bombay Ministry in respect of issuing licences for the hotel and the cinema. And both the hotel and the cinema require licences from the Commissioner of Police in Bombay, the official who works directly under Home Minister Morarji Desai.

Once again we request readers of "filmindia" all over India to watch this Manu Subedar case and the future behaviour and action of the Bombay Ministry. This case is a touchstone of our democracy. Let every one remember that.

Mohan Saigal appears to be wondering why something has gone wrong with him in Navayug Chitra's "Phool aur Kante".

SUSHILA RANI



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LOVE *and* CONVENTION *in*

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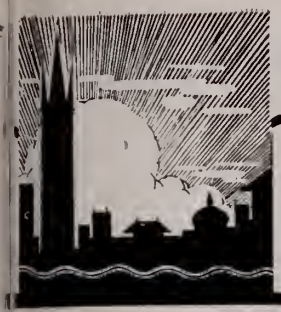

Bombay Calling

This section is the monopoly of "JUDAS" and he writes what he likes and about things which he likes. The views expressed here are not necessarily ours, but still they carry weight because they are written by a man who knows his job.

MOKE ABOUT SMOKING!

The Municipality of Bombay is contemplating prohibit smoking in picture houses by enacting a w. Originally smoking in picture houses and other aces of public amusement was prohibited in Bomy but some 20 years ago the authorities having und no objection to this harmless indulgence lifted e ban and no one so far has ever seriously comained against smoking being allowed in picture uses.

We think smoking in picture houses showing dian pictures should not only be allowed but even couraged, for the poor spectator needs something e a cigarette to relieve his nerves of the strain is usually made to suffer through an Indian pice. We have observed persons not usually addicted smoking often borrowing cigarettes from their ghbours to get some relief from the boredom inted on them by the rotten show on the screen.

The Municipality has requested the Commisner of Police to consider the desirability of enly prohibiting smoking in cinemas "so as to obte the nuisance and also danger to public health l safety."

While appreciating the Municipality's anxiety public health and safety one cannot help wonng why it has never so far cared to look into most insanitary, filthy and disease-breedconditions of the city's picture houses which a much greater menace to public health and ty than smoking. Laws already existing on the ute books have never been enforced and powers ed in Municipal and government authorities e never been exercised in these matters and no l is ever paid to the crying voices of the city's ions of picturegoers. And the only interest the gress dominated Municipality is now showing, he eve of its retirement from office after nine long s of its much criticised regime, is its move to ban king in cinemas!

There are many other inconveniences one has ut up with in picture houses and the most unable of them are the cries that come from littie s brought by their parents to a show which they neither see nor understand. These little ones ld surely be happier in their cradles than in the eating darkness of a cinema theatre and we always been wondering why their fond parents ect them to the three hours' torture of such l confinement. We want a law prohibiting adion into cinema theatres to all children below ge at which they can see and enjoy a picture, or at least sit silent without crying, talking or disturbing their neighbours. We also want a law enabling the theatre management to drive out immediately the parent of a troublesome brat with his objectionable goods as soon as it begins crying or talking.

Why not as well enact a law prohibiting talking in a cinema? Numerous spectators, particularly young couples and ladies give a headache to their neighbours by talking loudly enough to get on their nerves. Strictest silence must be enforced within the auditorium by law in places like our city where the picturegoing public is ignorant of the most primary civic manners and behaviour.

If the Municipality is really anxious to redress the grievances of the public there are so many of them to which its attention has been long overdue but never so far directed. "Filmindia" has time and again pointed out all these grievances during the last many years and they are too well known both to the public and the authorities concerned to need repetition. One wonders whether the Municipality

Akhtari plays the lead in Kuldip Pictures' first production "Papiha-Re".

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hana has now become popular. Here she is in "Sajan", of Filmistan.

---

ia'ly means doing something at all or whether the n on smoking is just meant as a measure of puri- nism so peculiar to the khaddar clad, Congress minated Corporation whose nine years' regime of city's civic affairs is ending in a deplorable lure.

ARNING TO SARDAR VALLABHBHAI

Naval Gandhi, who specializes in production of wsreels and topical events, has done a good job "Ka hmir-ki-Kahani" (The Story of Kashmir) you can forget the b'atant propaganda which erms out from the commentary.

Technically the picture is well shot including reconstruction of several past events in an essen- lly primitive country. Kashmir may be a para- e to lovers of nature but in other respects its pro- bial beauty is a myth, even though Pandit Jawa- rlal Nehru often goes into lyrical ecstasies over beauty of Kashmir. But then you mustn't for- that Jawaharlal is himself a Kashmiri Pandit and hly sensitive and emotional at that. If a Kash- i house-boat catches fire suddenly, the highly otional Jawaharlal may order the whole nation to into a state mourning.

Knowing Kashmir and Kashmiris as we do, val Gandhi must have had a nerve racking job to reconstruct some of the incidents of pillage and plunder which we see on the screen.

If the commentary had been less emotional and blatant, the "Story of Kashmir" would have succeeded better in its desired effect. As it is this topical story is booed and hooted by Muslim masses in the cinemas, who are still for all practical and spiritual purposes deep-dyed Pakistanis and will remain so even if the Hindus treat them as sons of the same soil. The reasons for this are purely political.

As we must accommodate four and half crores of Pakistani Muslims in our secular state to prevent national suicide, it will be wise and discreet for our newsreel and film producers to present only such stuff as would not irritate our Pakistani-in-laws even if every word of the story be just and truthful. Many exhibitors in the country are scared of showing "The Story of Kashmir" because of its lop-sided commentary which screams at us the righteousness of our cause in an indignant voice which Muslim masses don't like.

With our national ideals protecting them the Pakistani Muslims in the Indian Union, four and half crores of them with the exception of Ahmed Abbas and a dozen others, are just recovering their old threatening growl backed by rowdyism and many a theatre in the city has already heard quite a few abusive epithets when "The Story of Kashmir" was screened.

It is this unfortunate commentary which compromises Naval Gandhi's technical achievement and makes "The Story of Kashmir" a provocative topical.

Sardar Vallabhbhai Patel, who has restarted the Information Films of India, should also remember this warning found in the threatening growls of

Lalita Pawar appears to be in a defiant mood with some one offending her in Navyug Chitra's "Phool aur Kante".

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he Muslim masses. As long as the Sardar produces tories of planting vegetables in our backyards, here will be no objection from the Muslims of India. ut no sooner he tries to give something controver- al like "The Story of Kashmir", however just and uthful, there is a likelihood of cinemas being burn- l down by the Muslim masses.

So let Sardar Vallabhbhai plan his productions ith this warning in mind so that our Muslim in- ws don't lose their temper unnecessarily. We have nurse them to redeem our souls and guarantee ace in this land which has just become free.

BUL KALAM'S RELIGIOSITY!

Maulana Abul Kalam Azad, our Minister for ducation in the Central Government is reported to ve said at the recently held Educational Confer- ce that religious instruction should be given in hools as an integral part of school education.

If Maulana Saheb decides to carry his threat to action we shall soon have Allah, Bhagwan, hrist, Zoroaster and umpteen gods and goddesses aying stellar roles in our studies. That will shatter l our dreams of building a secular state and we all have started once again the old vicious game religious fanaticism in which thousands have been lled in the name of religion.

Christianity and Islam, the two religions which e fanatic in their zeal of converting others and in-

'Piya Ghar Aaja", a Ranjit picture, Meena Kumari looks like having some angry moments.

There is some mischief in the eyes the way Suraiya is looking in Ratan Pictures' social film "Kajal".

creasing their numbers, may welcome Maulana Saheb's utterly Islamic suggestion but Hinduism and other liberal cults must condemn the very idea of poisoning routine state education of children with religious instruction.

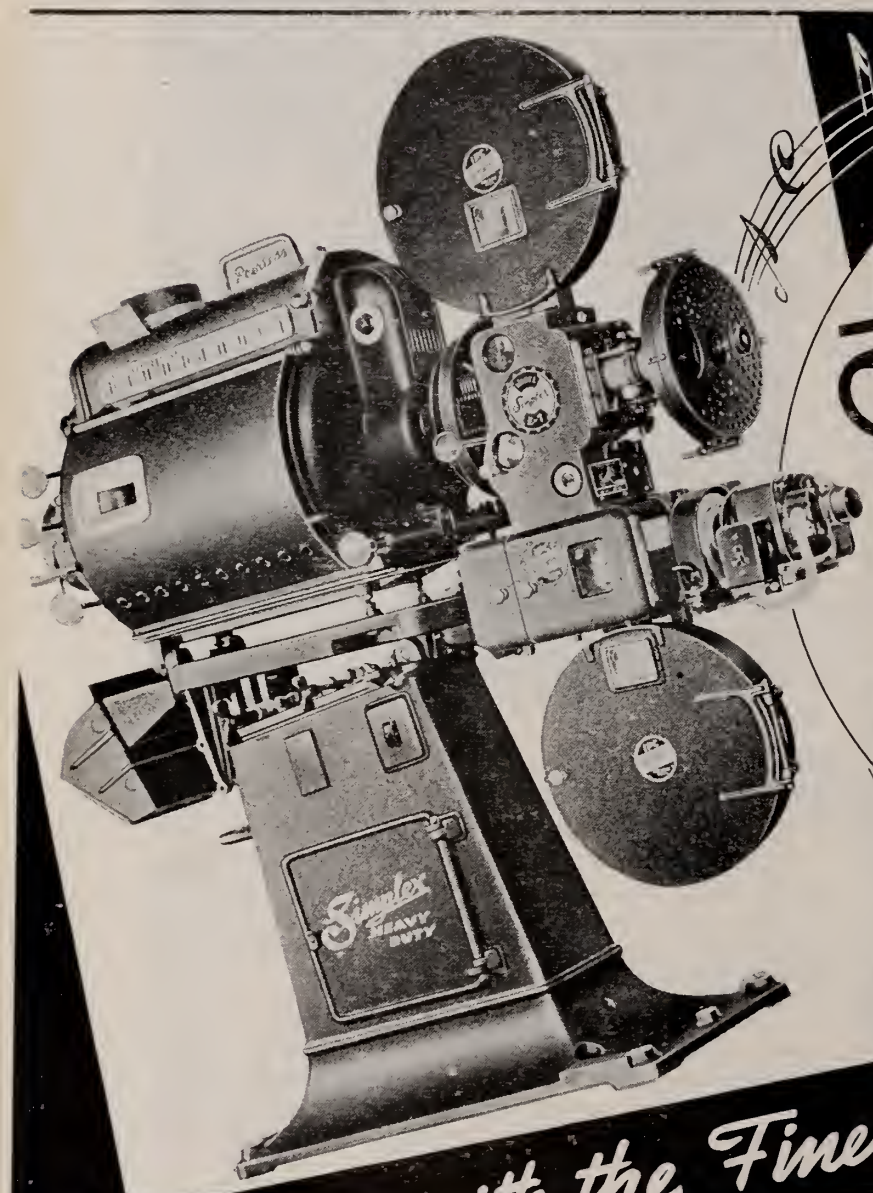
The flame of religion burns in a home and only in homely environments does man attain the spiri- tual needs of his life. Then there are temples, chur- ches, mosques, fire temples and synagogues where people can receive their religious education from their respective sacerdotal orders.

We have enough of temples, mosques and chur- ches sprinkled all over the country like so many scabs covering angry ulcers of fanatical religiosity.

In addition to this we have Hindu and Muslim film producers shouting in the name of Bhagwan and Allah every two minutes in almost every pic- ture and asking the filmgoers to look to one or the other for all their needs from a tooth brush to a shoe lace.

Recently several Pakistani Muslim producers have given us an overdose of Allah, Who has been forced to work overtime through several pictures which were mainly designed to propagate Islamic teachings and revive the one-time Moghul rule, though there are no Moghuls living in India now— Quaid-i-Azam, the Great Moghul of Pakistan, being only a little Khoja.

THE PERFECT BLENDING OF SIGHT AND SOUND



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Asha Posley has an important role in Kuldip Pictures' maiden social film, "Papiha-Re".

Add to all this religious fervour, the rank illiteracy of the masses, their exploitation from different angles by different religious and political parties and their own agonising poverty and imagine the extent of havoc an undue emphasis on religion will cause in moments of national crisis.

Realists like Sardar Vallabhbhai Patel and Pandit Jawaharlal Nehru must not allow this religious infection of Bhagwan and Allah to spread to our schools. There is enough dirty work done in the name of God by the followers of different faiths in this great country. Is it necessary to import all this poison to schools where little children go only to sip at the fountain of knowledge, knowledge that is intended to make them good and practical citizens of the world?

The instruction of religion must be given to the children in their homes by their parents and not in schools if the dream of a secular state is ever to come true.

Even the religious instruction given at present in the Catholic missionary schools and colleges all over India must be stopped by a state law. What have schools to do with an education which primarily belongs to homes and churches?

In Maulana Azad, we have a Minister of Education educated in Persian, Arabic and Urdu—all three languages which contribute to religious fanaticism. That is a wrong job for a good man. He should write another commentary on the Quran and hand over his present job to a better man who has had international training.

WHAT PRICE NEGLIGENCE?

If anyone living in Bombay were to be guided for going to an Indian cinema show by the numerous posters and banners displayed at all possible street corners and other prominent places, he would, in nine cases out of ten, find himself either in a wrong picture house or would see before his eyes a wrong picture.

None of the several so called publicity officers and managers or the executives of the numerous advertising agencies carrying on film publicity in Bombay appear to have any sense of propriety, regularity or responsibility.

On a casual glance of these posters one would almost always find that three different pictures are being advertised as running at one and the same picture house! As this experiment has never yet been tried in India, it is not always easy to find out which of the three pictures is being actually screened at the theatre. Likewise the posters often give an impression of a picture running at several cinemas at once and it becomes equally difficult to know where actually it is running, if at all.

Posters often continue being displayed at various sites for months after the picture has run out and forgotten by the public merely because the advertiser has paid or agreed to pay rent for a fixed term for the site! At the Dadar Station of the B.B. & C.I. Railway, for instance, there is still found a big poster of Filmistan's "Sindoor" with the label of "Roxy" although it is six weeks now that the picture has been withdrawn from the theatre nor is the picture running anywhere else in the city at the moment.

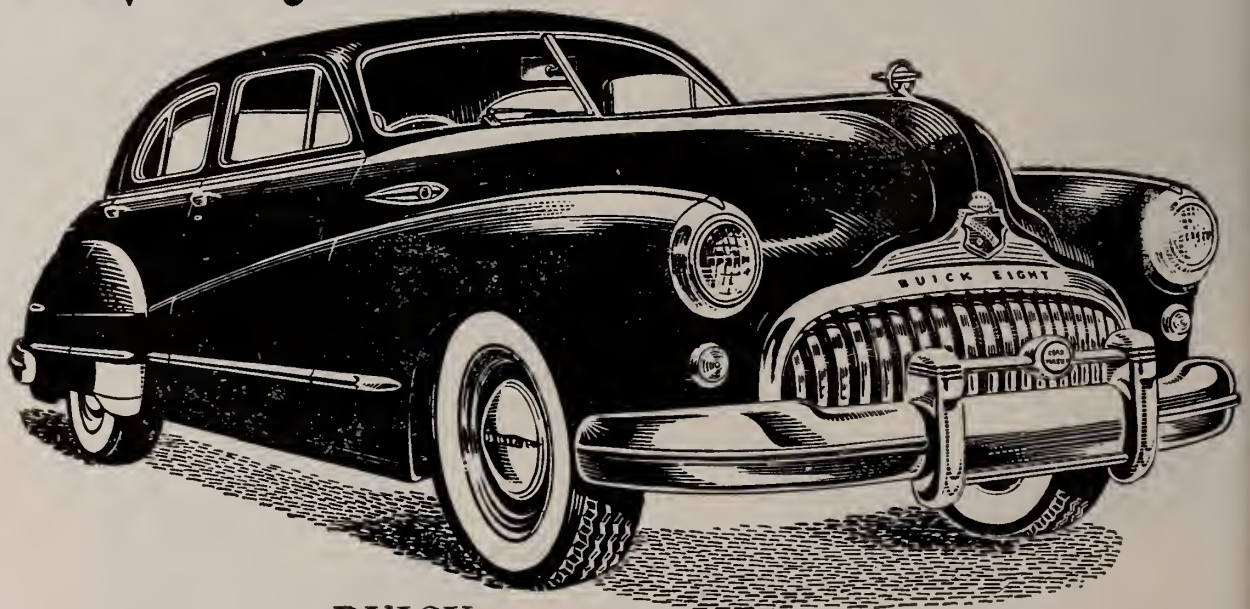
The distributors of foreign pictures conduct their publicity campaigns more sensibly. They take care to see that only the right picture is advertised and when a picture completes its run any poster pertaining to it is not allowed to remain anywhere even a day longer.

Neither the publicity mugs who vie with one another in securing as many pictures as they can "do" by turning out carbon copies of newspaper layouts and write-ups nor the different agencies who go on dumping as many posters as they can secure at a single site to make as much out of it as possible have realised that it ultimately affects their own business materially if wrong pictures are being advertised through sheer negligence after they have ceased to be shown.

A recent instance of almost criminal negligence in respect of street and poster publicity was the campaign—if a few half-hearted advertisements with ill-chosen words can be at all called a publicity campaign—for "Gvalan" released at the Krishna Cinema in Bombay by the people who distribute this picture in the province. While a few daily papers

It's Long it's Low-and you'll Love it!

BUICK



HERE'S THE BUICK FOR 1947 — style-wise, performance-wise, quality-wise and value-wise the sweetest "buy" your money will find anywhere this year. Its lively performance, easy handling and smooth ride stem from scores of proved Buick engineering developments, including the powerful FIREBALL Valve-in-Head straight eight engine, full-length torque-tube drive, and all-coil springing. For further particulars, contact your nearest Buick dealer.

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SEE YOUR LOCAL DEALER:

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WESTERN INDIAN STATES MOTORS, JODHPUR.
E. SEQUEIRA, CAMPAL, NOVA-GOA.

GENERAL MOTORS GM INDIA INDIA LIMITED

SERVING INDIA'S TRANSPORT NEEDS FOR ALMOST 20 YEARS FROM OUR FACTORY IN BOMBAY

Shalini has an important role in Navayug Chitra's forthcoming release "Phool aur Kante".

whispered modestly about the release of this picture at the Krishna Cinema, the streets were full of posters and screens screaming the run of "Doli", a picture that had just gone out of the theatre to make room for "Gvalan". The new picture, therefore, never got the benefit of any street or outdoor publicity, which all along screamed about "Doli", and it was not surprising that "Gvalan" had to suffer at the box-offices. For, after all said and done our pictures are seen by the uneducated masses who have to be told of a new release by big screens, street corner posters, sandwich boys and push carts, apart from advance trailers, slides and other tom-toms.

The fate and treatment of "Gvalan" can probably be attributed to personal reasons, but many pictures every year suffer in a similar manner and fritter away their chances of becoming box-office hits due to sheer carelessness and lack of initiative and enterprise.

In these days when every anna in the box-offices contributes to the future stability of our film industry, film producers would do well to give good advance publicity to their pictures prior to release as they have to reach over 32 lakhs of people in this great city of ours and it is not an easy job to do so in the midst of touring politicians, strikes, Socialists, Communists and lawful lathi charges.

CRIMINAL SHOWMANSHIP

It seems that the war has left behind immorality and corruption in almost every walk of life the way we find almost every wage earner fishing for more money in addition to his legitimate wage.

You cannot see any officer of the Government these days unless the peon outside his room is given a rupee note along with the visiting card. If you forget the rupee note, the man goes round the building with the visiting card for an hour or more telling you at intervals that the "Saab is busy with someone else". If in an extravagant mood the stakes are increased to a note of two rupees, the officer is made available within a few minutes. We wonder whether the peon would actually throw the officer into our lap if we give the man a ten-rupee note with the visiting card. It is an experiment worth trying.

But we do not grudge these poor, low-paid peons their rupee tips seeing that the subjects of the Nizam of Hyderabad have to pay three gold coins to see the Nizam's face in which there is nothing to see but greed, cunning and tyranny.

With corruption prevalent everywhere, it is too much to expect film folks to lag behind in this game. Usually they are in the forefront of such enterprises.

Of all the different professional communities in the film industry, the exhibitors have had the biggest harvest of illegitimate profits due to war-time inflation and shortage of theatres.

They fleeced both the producers and the public and stowed away millions in spite of Excess Profits Tax and the "vigilance" of the Income Tax authorities.

We now reveal the various ways in which the exhibitors and their minions make money from day to day.

Owing to a shortage of theatres producers are compelled to pay Rs. 4,000 per week as blackmarket bonus in cash to the theatre man (usually Rs. 24,000 in advance for a six weeks' run) in addition to another above-the-table guarantee of Rs. 4,000 per week. Which all means that a picture must collect at least Rs. 8,000 net per week after deducting the Entertainment Tax for the producer to get back his primary investment.

Having got his Rs. 24,000 black money for six weeks' run, the exhibitor begins to pray that the picture should flop completely during the very first week so that he can swallow the black bonus without having to show the picture for six weeks as agreed upon. He knows that no producer will run a picture unnecessarily by paying out of pocket, except of course V. Shantaram who is always anxious to get more weeks to his name than money into his bank. But the exhibitor doesn't stop at praying. His minions get going with their nefarious activities no sooner the black bonus is paid.

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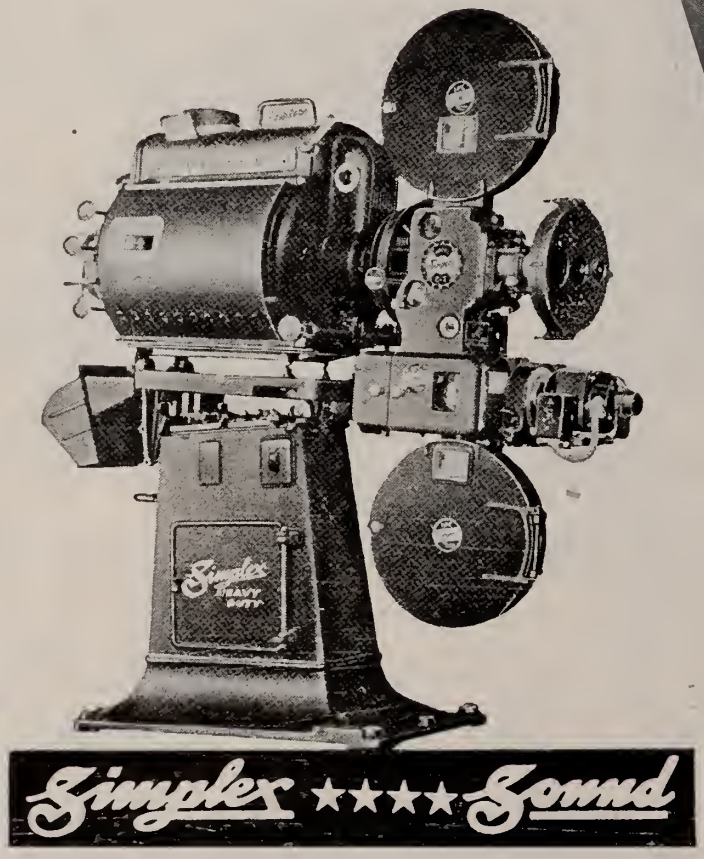

Exhibitors know they can rely upon CINEFONES Service for satisfactory installation of **SIMPLEX** equipment.

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3, New Queen's Road, BOMBAY 4. Grams: **FONDCINE.**

South Agent

CINE SUPPLIES

5th Main Rd., Gandhinagar, Bangalore City. Grams: **FILMSOUND.**

It begins with the Pathan durwan who starts elbowing and pushing the crowds about to the point of disgust and annoyance. When the crowds queue up for tickets for hours in rain and sun, they are suddenly told that all the tickets are sold out. The low-class tickets are soon on the road in the hands of the theatre man's stooges for black marketing.

The "House Full" board is soon put up with half of the theatre not sold and huge crowds outside clamouring for tickets. The starting bell is now rung to make the crowds impatient and the advertisement slides are put on to create darkness for the dark deeds that follow.

Now the door keepers, who usually work with the full consent and collaboration of the theatre manager, start collecting Rs 2|- per head in cash and admit people into the auditorium without giving them a legal admission ticket. This procedure robs the Government of the Entertainment Tax, the producers of their share of takings and provides a handsome day-to-day bonus to the theatre manager and workers and their black-marketing stooges.

The theatre owner doesn't object because he is at the time digesting his own black market bonus while his expenses are guaranteed by the producer. Besides he would like the picture to go out much earlier than the stipulated six weeks so that he can squeeze the next producer a bit earlier.

As this illegitimate business roars well in the early crowded weeks of a new picture, all the theatre hands are anxious to have as many new pictures as possible and as fast as they can come. There is thus a harmony of purpose between the theatre owner and his theatre minions.

It is, therefore, not surprising to hear the man who sells the tickets telling you that all tickets are sold when he has on hand half of the theatre empty.

The doorkeepers, besides collecting the head tax of Rs. 2|- per person, condemn the picture as rotten and not worth the trouble.

The operator has more tricks up his sleeve than the average filmgoer can imagine. He has a lens on his projector with which he can at regular intervals make the picture look blurred and out of focus thereby straining the eyesight of the filmgoer. Then he has the sound volume control, just as we have one on the household radio, with which the best recorded song can be turned at will into an inaudible whisper or an ear-splitting screech. He does both according to his mood of the moment. Then again he can permit the print of the picture to run over a sprocket and acquire dents all over the copy. If a producer becomes extra watchful or sensitive, the operator takes a thin cloth with tiny stone particles and with all obvious intention of cleaning the copy, produces several running scratches on the picture.

If in spite of all this, a picture runs well, the ceiling fans go out of order, the chairs produce bugs, the exit doors get jammed and the manager becomes deaf and insolent.

Add to all this the sympathetic solicitude of rival producers who send goondas during early days to boo and throw even stones on the screen so that filmgoers may be too scared to see the picture.

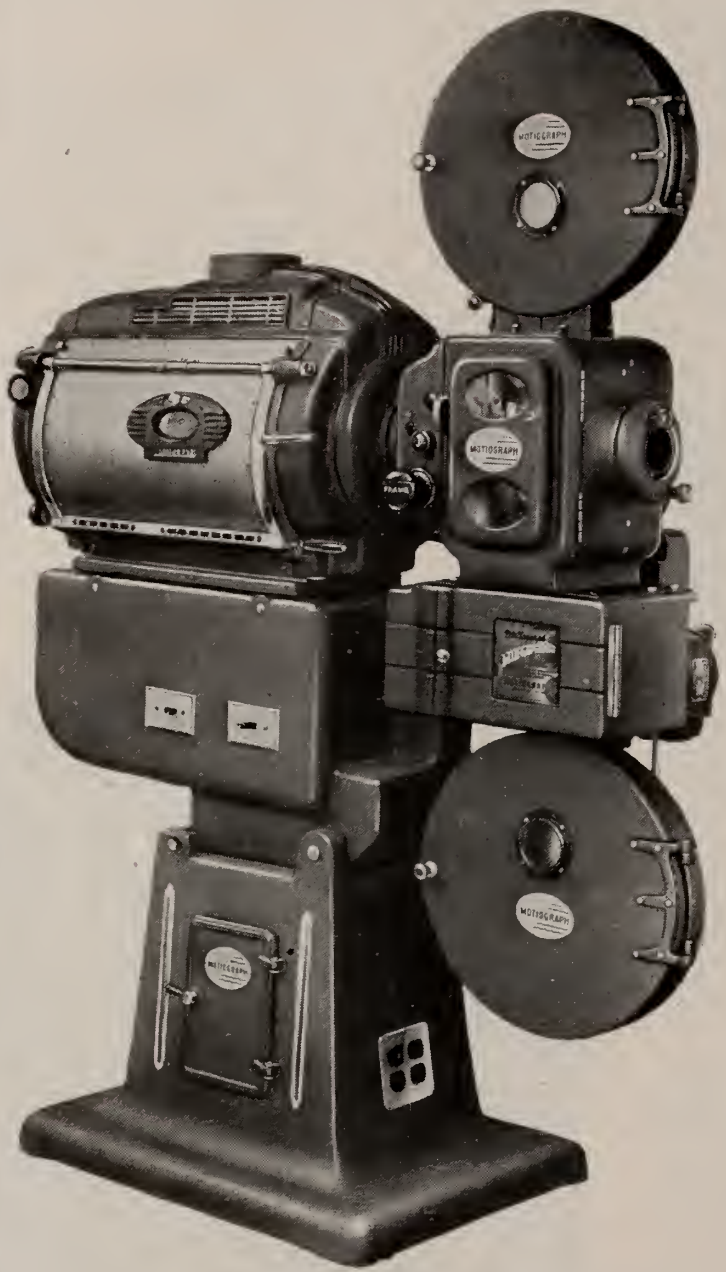
One producer specializes in sending a dozen strong 'ghati' women carrying their little babies—perhaps hired ones—who are pinched to cry loudly at the time when a popular song is sung. A dozen crying brats can ruin any show.

A very well known producer has a gang of monkey boys who climb up the poles during dark hours and tear the street screens of rival producers.

After all this crime in showmanship if a picture runs twenty-five weeks at a theatre, then the theatre is either leased by the producer, as Shantaram did during the run of "Shakunta'a", or the picture is purchased by the theatre owner as in the case of "Sindoor" at the Roxy.

There is no third possibility.

Rajen Haksar, a new-comer, teams with Paro in "Do Bhai", a picture of Filmistan.



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Filmistan's

AWAITING RELEASE AT ROXY

LEELA

Produced by
GYAN MUKERJI.
Directed by
DATTARAM PAI.
Music:
C.RAMCHANDRA

Starring
SHOBHA
KANU ROY
&
VEERA

AWAITING RELEASE AT NOVEL

Do BHAI

Directed by:
MUNSHI DIL.
Music: S.VARMAN

Starring
KAMINI KAUSHAL
ULLHAS
RAJEN HAKSAR
&
PARO

AND THEN FOLLOWS--

SAJAN

Starring: ASHOK KUMAR & REHANA
With — RANJIT KUMARI • S.L.PURI
RAMESH GUPTA
LEELA MISRA
Music — C. RAMCHANDRA

Produced Directed by:
KISHORE SAHU

AND NOW NEARING COMPLETI

SHAHEED

AN ALL STAR CAST MASTERPIECE
Starring: KAMINI KAUSHAL, DILIP KUMAR
CHANDRAMOHAN, V. H. DESAI
& LEELA CHITNIS
With :— S.L. PURI & RAMSINGH
Music :— GHULAM HAIDER

Written & Directed
RAMESH SAIGA

THEY ARE ALL FILMISTAN PICTURES
AND A FILMISTAN PICTURE IS THE FILMGOER'S FIRST CHOICE

Editor's Mail

(In this section, the editor himself replies to queries from the readers. As thousands of letters are received every month—some anxious and several frivolous - it is neither possible nor convenient to attend to all. Selected letters are usually treated in an informative and humorous strain and no offence is meant to anyone.)

GURUDEV SINGH (Patiala)

What do you take as the secret of success of our film actresses?

The cataract in the eyes of the audience and the tumour in their brain.

They say luck favours the fool. Do you agree?

Nonsense! A lucky man never looks a fool because intelligence is a part of the luck.

A. M. K. SUNDARAM (Madras)

How will you regard the British people as a social race?

Quite social on empty stomachs. Feed them and they belch out racial arrogance.

What is an Atom bomb?

The only moral support for American international strategy and the main pole of the Marshall Plan.

What do you think about Indian women's right to divorce?

It is a statutory cockroach which will rarely encroach on Hindu home life.

M. U. PAI (Bombay)

Have you ever had the pleasure of seeing a recruit of "filmindia" act in a picture?

One boy named Kitchlu has played the hero in some picture but I have not had the misfortune of seeing the picture yet. Don't you think that a painful ulcer is an enough evil unto the day?

If the Indian government were to send you to Pakistan on a diplomatic mission, would you accept the offer?

For diplomacy you need a Gujrati e.g., Munshi in Hyderabad, already in love with the Nizam. I am not a Gujrati and besides I can't be diplomatic about Pakistan of all places.

A. R. BUTT (Karachi)

When should a man marry?

When he starts contaminating the neighbourhood.

Which is the most 'progressive' film company in India at the moment?

The Ranjit. They produce anything in the hope of making something. Some day they may produce the biography of a race horse or the life of a dark gambler.

ANIL KUMAR ROY (Purnea, Bihar)

Why do some educated boys and girls not like to marry though they like meeting each other on intimate terms?

In these days, marriage means a job, a flat, a cradle, a feeding bottle and what not. With the present shortages in all things, young people have to restrain their desire.

SURESH H. MATHUR (Sendra, Marwar)

Is there any Parsi actress on the Indian screen?

There is Veera whose long Parsi nose you can see from a mile.

BULO T. HARISINGHANEY (Thana)

What is your considered opinion about the manner in which Sardar Patel is handling the States' question?

I admire the way he has pocketed the tiny little states and also admire planting little Munshi in Hyderabad as an earnest of future intentions.

Kamini Kaushal will now be seen in "Do Bhai", a social story of Filmistan Ltd.

JAGAT PICTURES

Present

A DELIGHTFUL MUSICAL

Starring

SULOCHANA CHATTERJI
VEERA
REHMAN
HEMAVATI
LEELA MISRA
GIRDHARI
&
Yakub

SHANGRI

VEENA

Direction :-
J. P. ADVANI

Music :-
ANIL BISWAS

For Particulars :-
JAGAT PICTURES, Shree Sound Studios Dadar, BC

Distributors For U. P., Delhi & East Punjab :-
JAGAT TALKIES DISTRIBUTORS,
Chandni Chowk, DELHI.

khtari seems to have chosen a corn-field as a rendezvous in Kuldip Pictures' social "Papiha Re".

While many roads are often named after ordinary people, no road bears the name of a film actor. Why?

If you smell the stink on the road named after a patriot like Bhulabhai Desai, you will be more considerate about the fate of a film actor.

What did you dream last night?

I saw a huge bonfire of white caps with a lot of people wildly dancing around and looking red in the glow.

Don't you work in your office? I came twice to our office but did not find you there.

I work in my bed these days. It is much more exciting that way with an ulcer in the stomach.

OHN VICTOR (Poona)

What is the most important factor of domestic ppiness?

Harmony in likes and dislikes.

ISS MOHINI G. A. (Bombay)

Why has the human mind no rest?

Because it lives on greed and sits on the pedestal of power.

Is the Indian film really Indian?

In its stories and stupidities, yes. In its art and technique, it is a poor imitation of the West.

SHWAR V. MAHBUBANI (Bombay)

How long do you think the present madness id hatred would continue?

Not till the wounds have healed and the past is forgotten.

What is the harm if Indian girls after being widowed put on attractive paraphernalia?

No harm! They have a right to woo another chance. The Congress government has not yet stopped the widows from re-marrying.

BAL KISHAN (Lucknow)

I want to see you. How can I?

I shall send you a photograph whenever you want one. That will save pain on both sides

T. R. GURBUXANI (Bikaner)

What is your opinion about the war in Kashmir?

An unnecessary skirmish in a difficult terrain. They should put aside the Maharaja, come to the plains and fight out the issue quickly between India and Pakistan. There is nothing much to conquer in Kashmir beyond the dirty smelling house-boats.

ANANT RAO (Raichur)

Does Protima Dasgupta think that she looks imposing with a cigarette in her fingers?

The cigarette does.

Mrs. J. H. Le FEUVRE (Calcutta)

Why are the Hindus and Muslims so bitter against one another, in spite of all the efforts to bring them together?

They are victims of British diplomacy of which Russians may get the benefit some day.

GANGA PRASAD MISHRA (Ba, Fiji)

What is your advice to us, the Indians abroad? Should we come to India and Pakistan or remain where we are and suffer the pains of unequal rights and injustice?

Come home and suffer rather than beg and suffer in a foreign land.

V. R. TRIVEDI (Bombay)

Why do we dislike the exhibition of love on the Marine Drive?

Love has to be stolen to be romantic. Romance is not a circus turn for the gallery.

N. V. R. SWAMY (Negapatam)

What is your opinion about Shanta Apte?

A talented artiste without a screen face.

ABBAS N. MERCHANT (Nasik)

Do you think there will be a war between India and Pakistan in the near future?

Isn't there one now?

MISS MOHINI GUL (Kuala Lumpur, Malaya)

Do you think a man should give up his seat in a bus or train to a woman?

To an elderly woman, yes, provided the man is allowed to stand and travel. Chivalry in a bus in these times might cost the man his job.

K. C. PARASHAR (Jullundur)

What are the political leaders generally fond of?

TOGETHER AGAIN

DIRECTOR
M. SADIQ

MUSIC DIRECTOR
NAUSHAD

(THE TEAM THAT GAVE YOU THE SCREENS' GREATEST BOX OFFICE HIT "RATAN")

TO MAKE YET ANOTHER BOX OFFICE HISTORY

WITH

CHAR DIN

Umr-i-daraz mang kē lāē thē CHAR DIN
Dō ārzū mēn kat gayē dō intizar mēn

RATAN PICTURES'

FORTHCOMING MUSICAL EXTRAVAGANZA

STARRING

GOLDEN VOICED

SURAIYA

READY FOR RELEASE:-

KAJAL

DIRECTION: **M. SADIQ**

FEATURING:-

SURAIYA • WASTI • GOPE • JAYANT •

FOR PARTICULARS:-

RATAN PICTURES, Shree Sound Studios, Bombay, 14.

Distributing Agents :-

1. U.P. & Delhi : THE LIGHT OF ASIA PRODUCTIONS LTD., DELHI
2. South India : SHRI VIJAYANANDA PICTURES, BROADWAY, MADRAS
3. Western Punjab, Frontier & Sind : EVER NEW PICTURES, LAHORE
4. Eastern Punjab : KANWAL FILM EXCHANGE, AMRITSAR

Politics and power. And more politics and more power. It is an endless thirst.

A. B. NATESAN (Madanapalle)

I like Khursheed. Where is she nowadays?

In Pakistan, where all angels go.

What do you think of the recent enhancement of the entertainment tax in Madras?

The Ministers seem to discourage legitimate entertainment to insure a full house for their own political harangues.

What is Baburao Patel minus "filmindia"?

200 lbs of dead weight with a duodenal ulcer.

Do film stars seek your advice about their love affairs?

The loves of our film stars are not "affairs". They are usually conventional marriages and I am invited only to bless—which stage is too late for any advice.

You are such a genius, Mr. Patel. Why don't you divert your energies to politics?

We have another Patel in politics frightening people with his sharp words and quick moves. You can't have two Patels in one field.

In what school did you learn your wit and humour?

In the school of struggle and suffering. People often laugh in desperation when they can't bear any more.

Many Englishmen have opted for service in Pakistan. What is the reason?

Padma Bannerjee plays a sour and angry Rajputani in "Woh Zamana", a Kathiawar special of Ranjit.

Every Englishman in Pakistan looks a genius in the midst of fools. Besides they can still graze on what little green grass that is there.

Why are some Britishers still hanging on in India?

It is better than hanging themselves in Great Britain, where there is only coal and snow to get.

Can you visualize what hell would be like?

Can't be more painful than a duodenal ulcer.

Do you believe in miracles?

A man in distress always believes in miracles.

MISS P. ZUBEDA MAYAN (Ernakulam)

Will India and Pakistan be able to retain their newly won freedom?

With their present career the prospects are doubtful.

Is Government's move to decontrol food a right one?

It is a new lease for social crime.

How long will it take for the third World War to break out?

The way passions are being heated up, the Russians and the Americans look like clashing within a year and a half and probably in India.

K. S. KALLAPUR (Dharwar)

Why do almost all film producing companies go in for R.C.A. Sound System?

Apart from R.C.A. being a good and reliable sound recording system, it is in the hands of a prize salesman in India, M. A. Fazalbhoy.

A. DEVARATNAM (Bangalore)

Give me the life sketch of Nur Jehan?

Born in India. Will die in Pakistan. Isn't it pathetic!

M. H. RODRIGUES (Kanpur)

Name the big three in India?

Famine, pestilence and politics—they take their toll round the clock.

C. R. NIRANJAN (Secunderabad, Dn.)

Were you to be in the shoes of Sardar Patel, would you accept the independence of Hyderabad?

Wise men often stoop to conquer. Power is a long game of patience and compromise. Where is the Junagadh dog-lover these days?

N. VENKATESAN (Negapatam)

What is your nom de plume?

Different people have given me different names such as: scoundrel, blackmailer, rascal, etc. Then there are some choice Gujarati and Hindi names which can't be printed in "filmdia" for fear of Morarji Desai dying of shock. "Scoundrel" is by far the most popular epithet used by film producers.

P. R. MISHRA (Wardha)

Why is the charkha removed from the national flag?

"BENGAL CIRCUIT" :- Calcutta Pictures Limited, 172, Dharamtolla Street, CALCUTTA.

"SOUTH" :- Chandra Mohan Pictures, 273, Thambu Chetty Street, G. T., MADRAS.

There is no why where our Congressmen are concerned.

ISS M. FERNANDEZ (Bombay)

What is a dream?

Generally a mirage, often an oasis in the desert of life.

In every 'filmindia' issue why do you review ly Indian films and not English ones?

I have dedicated my life to the improvement of my own film industry. I have nothing to do with the foreigners. They have their critics to look after them.

S. NAMDEV RAO (Bangalore)

Why is fate cruel to some and lavish to others?

Fate is blind luck. It often stumbles against the wrong ones.

ARI H. DASWANI (Bombay)

What is a man's life without the co-operation his wife?

He usually becomes a politician to burn down other homes.

What is character and how many women have

A woman's character is a man's sheet anchor and all good women have it.

What is marriage without true love?

It is a two-in-one partnership for turning out children.

Is it wise to marry a girl of a different nationality?

It is a mistake which comes home with tears within the first six months.

What makes a man international?

Different men different methods. Gandhiji preached love and non-violence, Jinnah supports hatred and violence.

Ms. PADMA AGARWALA (Tezpur)

In Bihar, in Darjeeling, in Assam, almost ery where in India, the anti-Bengali feeling is aning high. Do you know what is wrong with the Engalis that they cannot live in peace with any er community?

There is nothing wrong with them. They are only more intelligent and therefore less social. Intelligent people get bored sooner.

SS NIRMAL (Mercara)

Can decontrol help when there is food shortage?

It will help those that sell, not those that need.

SSHI KUMARI (Kotah)

What is blind faith?

That the Congress Ministers will turn India into a land of gold and happiness.

If goondas are let loose on you, how would you come them?

They can't kill me twice. Can they?

The two Mumtazes, Shanti and Ali appear to be discussing some naughty problem in "Padmini", a Punjab Film Corporation picture produced by Walli Saheb.

Did you ever enjoy in a fools' paradise? If so, when?

I have been in it twenty-five years and it has been such an air-tight place that intelligence couldn't peep even through the key hole.

What is a fair deal in politics?

That is one field in which you never have a fair deal.

Will you accept Xmas greetings in Independent India?

Oh yes! Even more than Idd, the Xmas belongs to us because it symbolizes the birth of Christ who preached love.

KRISHNA MOHAN SAHAY (Ranchi)

You published that every evening you go to the cinema. Do you pay for the ticket or do you go free?

I had to pay even for "Gvalan", the picture I wrote, produced and directed. Mine is a thankless life.

RATAN CHAND (Jodhpur)

What would be the fate of the film industry in Pakistan?

Precisely the same as that of Pakistan

I want to come to Bombay in the near future. So please mention the scenes worth seeing in the film industry and the city?

In the city we have the Zoo with half-a-lion and ¾th of a tiger. In the film industry you can meet Chhotu Desai, the president of the producers.

MERCHANT F. H. (Bombay)

Please tell honestly with what feelings you

Romantically yours—

REHANA

Delightfully yours—

V. H. DESAI

Musically yours—

MUMTAZ ALI

Motherly yours—

LEELA MISHRA

and

Mischievously yours—

RADHAKISHEN ★ JAWAHAR KAUL ★ TIWARI ★ RAMSINGH ★
MONA ★ SHANTA KUNWAR ★ NEELUM ★ BABA RAJA ★
RAJ ADIB ★ W. A. KHAN ★ KAMALRANI ★ CHANDRAMUKHI ★
INDIRA ★ GHOSH ★ CHANCHAL KUMARI ★ PRAMODE ★ USHA ★
ZOHARA BEGUM ★ DESHRAJ ★ TIWARI (Jr.) ★ KALPANA ★
SHREENATH **and a HUNDRED other faces !**

They are all behind

KHIDKI

The merriest mirthquake of the century

Written, produced and directed
by

SANTOSHI

Music:
C. RAMCHANDRA

Photography
CHANDU

Particulars:

Arvind & Anand

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AMBIKA FILM EXCHANGE, 54, Bentinck Street, CALCUTTA.

uld accept a photo of Morarji Desai as a new r present from me?

Morarji looks like a Buddhist bhikku to me with his close crop and custere look. Why begin the new year with this "law and order" calendar?

ASUMKUMAR R. GANGULY (Jodhpur)

Which community has suffered the most in se riots and who do you think will still suffer in coming riots in the future?

Only those who have something to lose, those who live on loot have nothing to lose.

ORAN CHANDRA PANDEY (Lucknow)

What type of state do you think India will de- p itself into ultimately, secular or sacerdotal?

It will be secular ultimately though today communalism has taken the highest price from the nation.

L. TALREJA (Bangalore)

As a Hindu why don't you have cows instead dogs? You will get fresh milk every day!

I can buy milk but not loyalty.

JUN R. MEHTA (Jodhpur)

Mrs. Sarojini Naidu during a recent speech at a said that "women are not the weaker sex but desses of power". Do you agree with Her Ex- cency?

Every one agrees with Her Excellency.

G. SETH (Nairobi)

Why do the Hindus raise a hue and cry for du-Muslim unity when no similar steps are tak- by the Muslims?

Muslims believe in converting Hindus to Islam, while Hindus want good neighbourhood.

ylaxmi gets her first stellar role in Firdaus Art Productions' maiden picture "Shanti".

Kamini Kaushal plays the lead in "Do Bhai" a social story of Filmistan Ltd.

O. P. JHUNJHUNWALA (Alsisar)

When is love legal and when is it illegal?

When the home ministers of both sides wink at it, it is legal. When they stare, it is illegal.

S. K. MUKERJI (Jubbulpore)

What do the cat eyes of a woman signify?

An obvious proof of her species.

If a medical practitioner of country wide repute can become the governor of a province, is it not possible for a famous critic to become one?

The plums of life never go to critics. They are reserved for clappers.

MOHAN CHANDRA MISRA (Lucknow)

At what age must a man get married?

Three months after he gets a flat and gets it furnished. That is a fairly reliable age considering the protection of the Rent Act.

How should one create romance?

Take two hearts and beat them together and the omelette of romance is ready.

SURESH (New Delhi)

Is it due to our non-violent fight against Imperialism or the force of circumstances that the Britishers have withdrawn from India?

Non-violence never frightened the British. Britain has become a third-rate power and a third-rate nation can't rule 400 million rebels.

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The way she is staring Khurshid (Jr.) is probably missing her "Bichhade Balam" in the Ranjit picture of that name.

K. NAGESH RAO (Bombay)

Is marriage a bed of roses?

On the first night when they spread roses on the bed without the thorns. From next morning married people grow their own roses and thorns.

MRS. BEEMGONI (Belgaum)

Why was Omar Khayyam the only Persian poet to be translated so freely into English?

Omar Khayyam was not a poet, he was an astronomer. He wrote verses of his Sufi philosophy as a hobby and Fitzgerald made him a poet. Actually Fitzgerald must be considered a greater poet than Khayyam.

Don't you agree that whatever form of government we may have, the moneyed class always rules?

Not always, though it is ruling at present. Let us pray it won't be for long.

B. THANIR (Jodhpur)

How do you spend your holidays?

Working.

A. S. RAHIMTOOLA (Bombay)

Hey, you Banjara! Why do you stick to Bombay instead of travelling?

I shall shift shortly if my doctor is not a liar.

C. VINAYA KUMAR (Kurdwadi)

"Filmindia" is one of the very few Indian magazines which escape the printer's devil. How do you manage that?

My wife is a witch doctor. She chases out the printer's devil every month.

A. W. JALILI (Melvisharam)

Is the doctrine of socialism advocated by the Indian socialists a real and constructive plan of healthy social reconstruction?

The doctrine is all right but the doctors are sick and hungry souls and grudge the feed which others get. There is little to choose between the right and the left of the Congress in so far as the ruled ones are concerned.

MRS. SUBHADRABAI PARKHI (Poona)

Can one become a good actor without being good-looking?

Almost all our present-day actors are ugly ducklings.

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The following prizes are awarded every month for questions which are considered interesting or elicit interesting replies in the "Editor's Mail".

1st Prize: Rs. 100/-; 2nd Prize: Rs. 80/-; 3rd Prize: Rs. 50/-; 4th Prize: Rs. 40/-; 5th Prize: Rs. 30/- and 20 Consolation Prizes of Rs. 10/- each.

A reader can ask as many questions as he likes. Questions should be neatly written or typed if possible. Unless the letters are signed, they won't be considered.

In awarding prizes the Editor's decision shall be final and absolutely binding and no correspondence will be entertained.

The names of the prize-winners will be announced in "filmindia" every month and the prize money will be remitted by Money Order.

PRIZE WINNERS FOR FEBRUARY

1st Prize: Rs. 100/- to A. B. Natesan (Madanapalle); 2nd Prize Rs. 80/- to A. M. K. Sundaram (Madras); 3rd Prize Rs. 50/- to Shashi Kumari (Kotah); 4th Prize Rs. 40/- to A. R. Butt (Karachi); 5th Prize Rs. 30/- to Bulo T. Harisinganey (Thana) and 20 consolation prizes of Rs. 10/- each to the following:—M. U. Pai (Bombay); T. R. Gurbuxani (Bikaner); Anant Rao (Raichur); Ganga Prasad Mishra (Ba, Fiji); A. Devaratnam (Bangalore); M. H. Rodrigues (Kanpur); N. Venkatesan (Negapatam); Nari H. Daswani (Bombay); Ratan Chand (Jodhpur); Merchant F. H. (Bombay); Prasumkumar R. Ganguly (Jodhpur); C. L. Talreja (Bangalore); S. K. Mukerji (Jubbulpore); Mohan Chandra Misra (Lucknow); K. Nagesh Rao (Bombay); Mrs. Beemgoni (Belgaum); T. Vinaya Kumar (Kurduwadi); Pooran Chandra Pandey (Lucknow); Ishwar V. Mahbubani (Bombay) and Anil Kumar Roy (Purnea). Money Orders are being sent to all the prize winners.

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OUR REVIEW

"Bhakta Dhruv" Proves A Popular Picture !

Traditional Story Draws Crowds !

Prakash seem to have done it again with "Bhakta Dhruv"—we mean the production trick of giving both a popular and pleasant picture.

"Dhruv" is a good picture with the traditional story, treated in a conventional manner without offending anyone and as such worth seeing by the young and the old, and particularly by the God-bitten Hindu masses.

GOD AND DEVOTEE STUFF

The story is usual. A king has a good but barren queen. The people insist on the king marrying again. As there was no Congress Ministry in power then, no one objected to the king's crime of bigamy.

The second wife is by nature a good woman but she has a bad maid. This maid creates all the trouble throughout the story. As fate would have it, the first queen gets a son who is called Dhruva and the second queen gets hers later on, called Uttam.

The inevitable Narad is shown as toying with human lives on earth to prove some philosophic principle to the gods in the clouds. Hindu gods always live in the clouds. Narad makes several appearances setting up things and fixing up quarrels.

The second queen, instigated by her maid, acts the traditional stepmother and makes Dhruva's life unhappy and risky. Dhruva ultimately sits under an artificial tree in the Prakash studio and they drop a lot of water over him and throw a lot of dry leaves at him with the help of a fan.

After all this, he comes out of his 'tapasya' and meets an ugly-looking Vishnu and thus becomes a saint. After a while he meets his people and in their presence he is pulled up stiff and straight, through the clouds, to heaven perhaps or wherever Hindu gods live. That takes one good lad up to the clouds and gives one more idol for worship to the Hindus.

FAMILY ENTERTAINER

The production values of the picture are quite attractive. Shanti Kumar has done his job pretty well, though the cameraman's trick shots do not help him much. The music of the picture is completely dull and unattractive. The sets are quite impressive.

From the players Shashi Kapoor looks a good Dhruva and gives a mechanical performance. The other boy Laxman who plays Uttam has a bit of life in him but he is left severely alone. Jeevan looks too ugly a Narad.

From the women Leela Misra does her job well as Kumati, the maid. One wonders why a bad woman should be additionally given a bad name like "Kumati". Inversely, it should then mean that all Sumatis must be good women!

Shanta Rin looks fat and flabby as Suruchi and moreover has nothing to do except spitting out dialogue. That "nosy" woman Mridula looks almost repulsive and hideous as Rani Suniti. She doesn't act and creates laughter particularly when she distends her nostrils in emotional situations.

Ramesh Sinha is good as the king, though he should have been given a little more scope.

"Dhruv" should prove a popular picture for the masses. There is enough to see in it particularly with the mist of devotion in the Hindu eyes. It is a good family entertainer.

BHAKTA DHRUV

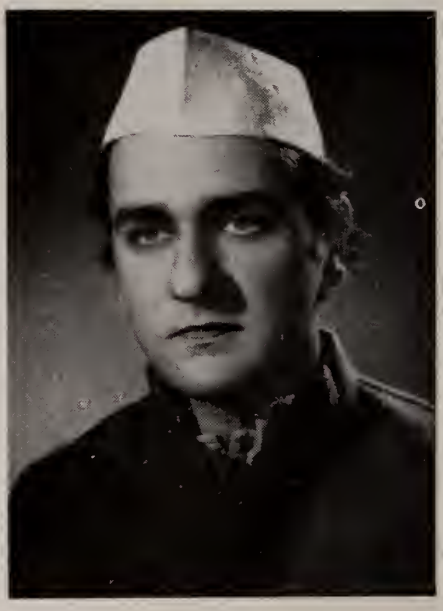
Producers: **Prakash Pictures**
Language: **Hindi**
Story: **Shivram Washikar**
Songs: **Pt. Indra & Moti**
Music: **S. Vyas**
Cinematography: **G. N. Shirodkar**
Audiography: **L. J. Bhatt**
Cast: **Shashi Kapoor, Mridula, Jeevan, Shanta Rin, Ramesh Sinha, Leela Misra etc.**
Released At: **Opera House, Bombay**
Date of Release: **24th October 1947**
Directed By: **SHANTI KUMAR**

Saroj Borkar is at her old game in "Adalat", produced by Mangal Pictures.

WITH

THE DAWN OF PEOPLE'S RAJ IN INDIA

NAYAN TARA



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SHANGRI-LA

Music : **S. K. PAL.**
Dialogue & Songs : **KUMARGUPTA**
Sound : **B. N. SHARMA**

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"Gvalan" Proves A Thrilling Entertainment !

Sushila Rani & Bipin Gupta Dominate The Show !

By: A Guest Critic.

(Who wants to remain unknown through fear of losing caste with his fellow journalists for liking a picture of Baburao Patel).

This picture is written, produced and directed by Baburao Patel, dia's foremost critic and the ther of film criticism in this untry. The very name "Gvalan" ggests that the great critic had cided to give us mere entertainent and nothing more and he says in his booklet of the picture: o one is asking you to believe is story. In fact, the only truthl thing about it is that it never ppened. But it is there to enterin and make the people forget few worries, for a while at least." ter this characteristic candour, can't be quite so sore because r. Patel did not use his opportnity to give us a purely proessive picture, which almost all ities in the country expected m the editor of the most popur and dangerous film magazine. Why they expect this, no one can say.

It may be because in his forceful writings Baburao himself insists on motion pictures having more purpose than mere entertainment. It is, therefore, natural that others put the great critic to the touchstone of his own criticisms.

BLIND JEALOUSY

Before proceeding to the artistic and dramatic contents of "Gvalan", many of us—the press gallery of hungry vultures in this case—had a rude surprise at the credit title: "Dialogue by Baburao Patel." We asked one another: "When did Baburao Patel start writing Hindustani?" Some one remarked, "Oh, he will someday write even the Zulu language, if it pays him". That was no doubt an unkind remark prompted by personal jealousy. For, all the journalists in the country, counting the present scribe, are more or less jealous of Baburao Patel's forceful pen and success as a critic. But personal jealousy should not blind us to the unique talent of the man as journalist, critic, artist and businessman.

Shahu Modak gets a new companion in Indu Pal and makes "Seedha Rasta" an interesting picture.

GVALAN

Producer:	**Baburao Patel (An Amar Production)**
Language:	**Hindustani**
Story and Dialogue:	**Baburao Patel**
Lyrics:	**Pandit Indra**
Music:	**Hansraj Bahel**
Photography:	**B. M. Naresh**
Audiography:	**H. D. Mistry**
Cast:	**Sushila Rani, Madhuri, Trilok Kapur, Bipin Gupta, Sheikh Hassan, David, Bikram Kapoor, etc.**
Released At:	**Krishna, Bombay**
Date of Release:	**2nd January, 1948**

Directed By:
BABURAO PATEL

What Baburao Patel stands for today is the result of deep and devoted study of 25 years. His choice and extensive library should prove that the man has spent hours and years in different studies. The very pride of the man compels him to approach every new subject with scholastic perseverance so that he may not have to blush before others. In fact, personal pride characterises almost all the writings and behaviour of Baburao Patel and though he has been ruthlessly, and almost always unfairly, criticised by his jealous professional brothers, his pride, born out of personal achievement, has saved him from being hurt. That probably explains his lofty contempt towards little fellows who never rise above themselves and never see good even in good things just because they are done by Baburao Patel. The press criticism of "Draupadi", Baburao's previous picture, proved this and all the little minds disagreed in a chorus of jealousy with an elder like Mr. B. G. Hor-

FASTEST M
DRAMA

STARRING :- BEGUM PARA ★ BALVANT SINGH ★ JAGDISH SETHI ★ K. N. SINGH ★ LATIKA & GO

DIRECTED BY :- KISHORE SHARMA

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There are beautiful village scenes in Prabhat's "Seedha Rasta". Here is a domestic situation between Kamla Kotnis and Chandrakant.

niman when he reviewed and praised the picture.

ORSON WELLES?

A little discreet inquiry revealed to us that every word of the beautiful, idiomatic and forceful Hindustani dialogue of "Gvalan" was written by Baburao Patel. It was an unpleasant shock to many but so is Baburao's towering personality and since none of us can do anything about either let us gracefully accept the unique versatility of the man. Hollywood has a similar headache in Orson Welles. He, however, acts in his pictures. Baburao may also do so some day. You can never trust him in such things.

SUBTLE TOUCHES

The story of "Gvalan" is the usual boy-meets-girl theme with several topical aspects very subtly interwoven. This is perhaps the first time that the scion of an aristocratic family actually marries a commoner without sacrificing her for a girl of his own status as we usually see on the screen.

In protecting his love for the poor heroine, the hero is made to speak many a dialogue which sounds at once humanitarian and socialistic. The son's defiance of the father's tyranny becomes a vivid episode of socialism in practical life.

Again in a very subtle manner is emphasized the loyalty of the Muslim servant of the family who is called "Chacha" all along by the prince and from whom is sought even the blessing after the wedding. The sequences in which the Muslim servant appears emphatically contribute to prove the interwoven pattern of traditional Indian life in which the Hindus and the Muslims fail to distinguish each other and sigh and smile with the same face through a common heritage.

The scene in which the village butcher refuses to buy the heroine's cows on grounds of good neighbourhood is another subtle suggestion that even Muslims, however fearsome they may look today, are human beings with tender instincts of neighbourhood.

Well, "Gvalan" has many progressive angles but Baburao Patel's art of writing and direction has made them subtle suggestions and not blatant preachings, which probably would have become objectionable.

CINDERELLA STORY

"Gvalan" has a hackneyed Cinderella story in which a poor village milkmaid meets the local prince and both fall in love with each other. The prince has another girl from his own class of society kept ready for him, but beauty and rustic simplicity take him to the village girl.

Scandal soon provokes the rich girl to persecute the poor one and the father of the hero misuses his authority and tyrannizes the lovers. Some utterly unimaginable and unusual scenes constitute the climax, in which the old tyrant turns a new leaf with the help of his faithful Muslim servant and accepts the village maid as his daughter-in-law. It ends well, though unusually, seeing that a prince takes a commoner for a wife.

Most of the thrill of the story is in its fast and unusual development. The drama has a terrific speed from the beginning to the end and even the songs seem to contribute to the thrilling drama that is unfolded on the screen.

The dialogue is exceptionally good and pointed. It has both idiom and ideas. The songs of Pandit Indra sound refreshingly new and different this time and they are very attractively tuned by Hansraj Bahel. The sound reproduction, however, is not so happy in Krishna though the photography seems attractive in spite of a badly processed copy.

Mr. Patel's technical direction is, as usual, in advance of the times. He has always something new to teach in the use of the camera and "Gvalan" is outstanding proof of Mr. Patel's technical knowledge.

The emotional part of the story is superbly directed and almost every situation reveals the director's unique understanding of human psychology. All this, however, is expected from Mr. Patel and no special compliment is meant while recording this fact.

The village atmosphere in the story is very effectively portrayed with the familiar local characters which contribute to make our village life what it has always been. In fact, all the village scenes are so realistic that one feels like being a spot observer while seeing the picture.

We still feel that Mr. Patel could have taken a purely progressive theme in place of "Gvalan".

नवयुग चित्र

फूल और कांटे

Phool aur Kante

Starring

★

LALITA PAWAR

★

SALVI

★

SAROJ BORKAR

★

MOHAN SAIGAL

★

MASTER RATTAN

★

SHALINI

★

Directed by

ACHYUT RANADE

Story, Screenplay, Dialogue
INDER RAJ

Photography
BAL DHAVEL

Sound
BAL CHAVAN

Song
VISHWAMITTER ADIL

Music
DADA CHANDEKAR

Art
MADHUKAR THAKUR

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SUSHILA RANI'S SOMERSAULT

From the players, Sushi'a Rani, who gave a stoic and dignified performance as Draupadi, does a complete somersault as Shyama, the milkmaid. No one ever suspeeted the usually ca'm and queenly Sushi'a Rani of playing a coquettish milkmaid in early parts. She sings, dances and flirts with an abandon that is at once artistic and romantic. Her histrionic genius is, however, revealed with great effect in the pathetic situations in the concluding reels of the story. With her superb emotional portrayal she moves the audience to tears and wins the sympathy of every one in the vast crowds. Sushi'a Rani, who is an highly accomplished musician, sings her songs with perfect melody and rhythm in a voice which thrills the audience with its excellent timbre and natural sweetness.

Next to Sushila Rani, Bipin Gupta provides a great dramatie base to the story in the role of the Raja Saheb, the tyrant. Though this portrayal seems to have been purpose'y overdone and made stagy, Bipin Gupta's work remains a highlight of the picture. The writer has put fiery words in his mouth which shake the nerves of of the audience. The man lives the role of the tyrant and proves his great histrionic art under strong direction.

A 'qawal' is the Muslim idea of festive music. Here is one reciting poems in "Nek Dil", a social story.

David plays "Kallu", the devoted family servant with proverbial wisdom and patience. David eclipses a'l in his long charge-sheet during the elimax and once again proves, after his classic portrayal of Shakuni, that he needs only Baburao Patel's strong direction to bring out the best in him.

For the first time in his long career, Trilok Kapoor looks and plays the hero effectively. Even his diction is more regulated and one can hear his words distinctly in "Gva'an". Trilok makes a good team with Sushila Rani and one feels like having met a Rathod when he sees Trilok in "Gvalan".

The surprise packet of the picture, however, is Sheikh Hassan. He plays Mohan and in doing so tickles the audience continuously by giving a completely successful and sympathetic portrayal.

Madhuri, in the role of Sheela, plays her time honoured role superbly and provides the necessary dramatic contrast to the drama. Nagendra plays the village barber and a better one is difficult to imagine. Bikram Kapoor plays the heroine's father and looks a village milkman every inch.

In fact every one plays so well and every little item is so carefully attended to that it is difficult to find faults with the picture and the portrayals which all again boils down to praising Baburao Patel—which is the only unpopular aspect in the eminently successful picture "Gvalan".

Jealousies apart, let us for onee state that Baburao Patel has done an exceptionally good job of "Gvalan" and the picture entertains every second with a speed that is unusual on the Indian screen. (And I hope I am not pil'oried for this review, which, incidentally, is what I honestly feel about this picture, in spite of Baburao's fame and fortune.)

The usual love angle from "Bichhade Balam" a Ranjit picture.

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UR REVIEW

"Pujari"—Boring And Unconvincing Stuff!

Bipin Gupta Gives Good Performance!

This is truly speaking a Ranjit icture, written and produced at anjit, with all the Ranjit cour- ers contributing their brain bits make the story as dull and nconvincing as possible. But omehow Ardeshir Irani presents is picture as a producer—for e first time after his insolvency -and one wonders whether Pujari" has been a medium of me financial transaction be- veen Ardeshir and the Ranjit rdar.

Whatever that be, "Pujari" is rotten show which bores one roughout its length.

WRONGLY INTERPRETED

The story of "Pujari" is the sual concoction. It is a Dev- si yarn with the Prince Charm- g round the corner and God aiting in heaven to do his mira- e turn when Walli reaches his imax. The Ranjit writers have is time brought down the god- ess—Mrs. Vishnu—to dance for e mortal. The goddess, how- ver, is so ugly that she becomes bad advertisement for heaven and shakes all human faith in gods and goddesses.

Guru Mahanand is a pujari of a temple to which he has dedicated his only daughter, Purnima, who dances to the fanatical beat of Mahanand's drum. Mahanand is evidently a devoted worshipper with all the fanaticism we find in devotees of the Bengali goddess. Probably Bipin Gupta, who plays this role, being himself a Kali worshipper has lent to the role his natural fanaticism for his own goddess.

The idols of the gods shown in the picture, however, did not call for the fanatical devotion usually given to Kali, Chandika and to other Shaivite cults. To this extent, therefore, the spirit of worship, as portrayed by Mahanand, was entirely wrong. But it is stupid to expect such subtle distinctions in spiritual interpretations from the Ranjit group of directors to whom any round stone with two dents is a Hindu god.

PRINCE CHARMING ARRIVES

Purnima grows into an attractive woman and as Walli would have it, she does attract the attention of Rajkumar, the Prince Charming of the story. Rajkumar's heart soon starts keeping time with the dizzy rhythm of Purnima's feet. He asks Mahanand for Purnima's hand but is peremptorily refused by the fanatic pujari who wants his daughter to remain a dedicated flower at the altar of god, in spite of a prophesy that she would become the queen of the land.

Rajkumar doesn't lose his temper with his heart and decides to get Purnima by subterfuge. He changes his costume and becomes a foreign poet wanting to write poetry for Purnima and manages to live as a guest in Mahanand's house. Though Rajkumar was a popular guy in his land and though both Purnima and Mahanand had seen him several times no one recognises him as such probably because he wore Ranjit clothes which changed the vision of the father and the daughter completely. Besides, one must see these things with Director Aspi's Irani intelligence.

Purnima and Rajkumar soon start their love game of hide and seek and the climax is rushed by Rajkumar's dying father who could not die quietly without seeing his son married to some one. A conventional royally caparisoned bride is soon chosen and

PUJARI	
Producer:	Ardeshir M. Irani
Language:	Hindustani
Story & Dialogue:	Walli Sahib
Songs:	Walli Sahib & Pt. Indra
Music:	Hansraj Bahel
Cinematography:	R. M. Rele
Audiography:	S. Irani & H. D. Mistry
Cast:	Mumtaz Shanti, Masood, Bipin Gupta, Baby Mumtaz, etc
Released At:	Swastik Bombay
Date of Release:	31st October '47.
Directed By:	A S P I

Who says India is not progressing? Here is a romantic situation from "Piya Ghar Aja", a romantic story of Ranjit.

the marriage day announced. But Rajkumar marries Purnima on the quiet and his old boy dies in despair.

GODS IN ACTION

Now there is a war, an unnecessary one of course. But Aspi likes wars because they take him outdoors and away from home. So Walli makes the father of the proposed bride feel insulted and he spits out the usual Rajput talk and goes to war with our hero who had after all only married a girl whom he loved so deeply.

Before going to war, however, Rajkumar takes a promise from Purnima that she would not go and dance again in the temple. This doesn't suit the pujari who goes on a hunger strike exhausting himself unnecessarily by shouting at the gods.

All this puts the gods in a fix. They always get that way in motion pictures and begin worrying about their devotees on earth. The male god has to save Mahanand. his male devotee, while the goddess has to look after Purnima and her future harmony with her husband.

With gods so badly perplexed we soon reach a climax in which the goddess becomes Purnima and dances in the temple to induce the pujari to break his fast while the god has to assume the likeness of the hero and save Purnima from immolating herself in the fire. Once the gods come down to earth, it all ends well but the gods, that make the motion picture a success, did not somehow go to the box-offices even with the other Irani as the official pujari of Laxmi.

ERRATIC PRODUCTION

As is usual with Ranjit pictures, the production values are erratic. The technical work is haphazard. Walli's songs have a better phonetic value than Indra's but in theme there is little to choose between the two. A couple of tunes are definitely attractive but the songs are so indifferently shot, that they don't capture the fancy of the audience.

Aspi's direction is as bad and poor as in his previous pictures. He should not be given philosophic social pictures. They seem to go beyond his ken.

From the players Bipin Gupta gives a good performance as "Mahanand", once you reconcile yourself with the wrong spiritual interpretation of the role. In emotional situations he turns the other artistes into poor meat. Bipin is, however, inclined to be a bit stagy even in fanaticism which in itself is a showy and fiery emotion.

Mumtaz Shanti gives a couple of graceful dances, which look more graceful because of Bhimabai's smart drapery, and pulls her weight as well as she can under Aspi's direction.

The rest remain just the rest.

The whole picture is one long boring experience and even with Ardeshir Irani presenting it, the picture must be considered a very risky packet to the exhibitors.

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आग्याहून सुटका

(in Hindi and Marathi Versions)

WITH AN ALL STAR CAST

A scene from Prisoner of Delhi

Hindi Dialogue & Songs by: **J. S. Casshyap**

Marathi Dialogue & Songs by: **M. A. Kamat**

World Rights:—

The Aurora Productions Ltd,

102, Main Road, Dadar,

Bombay.

'Ghar Ghar Ki Kahani"—A Good Entertainer!

Humour Punctuates A Domestic Theme!

"G. G. Ki Kahani" is the best picture produced by Janak Pictures so far. Incidentally it is a good picture in comparison with the stuff we usually get on the Indian screen.

The picture, however, fails to draw crowds because it has a story which has come on the screen too often either wholly or in bits. Two pictures "Aina" and "Ma Baap" had almost the same character and complexion and people don't fail to realize this. That is where all the good effort on "G. G. Ki Kahani" goes waste.

RAJU ATTRACTS

"G. G. Ki Kahani" is particularly made entertaining by the artiste who plays Raju, the second son. Owing to the idiotic arrangement of the picture booklet, we cannot pin down his name, yet the man, whatever his name, gives a brilliant performance, though with quite a few effeminate touches, and has good dialogue to speak and speaks it well in addition. Had it not been for this artiste and character "G. G. Ki Kahani" would have been another Janak failure.

The story is old—as old as our country. An old father tyrannizes the entire family in one way or other and intrudes on the lives of his children and in-laws.

Narayan the eldest son, is a spiritual slave of the father and though, egged on by his wife Laxmi, he revolts for a while, he ultimately returns to his mental serfdom a tragic and broken man.

Raju, the younger brother, is a more practical man and marries Shobha against the will of his gouty father. Shobha and Raju pull on with the old chap till they help Shanta, the daughter of the family, to elope with a hard-of-hearing college professor like Professor N. S. Phadke of Kolhapur.

Narayan's pathetic wail for his father brings on the climax in which the old man turns a new leaf and restores harmony in the family.

Yeshwant Dave and Husna in a back-to-back romance in "Dilwale", produced by Gita Pictures.

GHAR GHAR KI KAHANI

Producers: **Janak Pictures**
Language: **Hindustani**
Story: **M. G. Rangnekar**
Dialogue and Lyrics: **Prashant Pande**
Music: **Ramchandra Pal**
Camera: **M. Rajaram**
Sound: **M. S. Patade**
Cast: **Leela Chitnis, Nayampalli, Hemavati, Raj Shekhar, Prashant Pande, Maya Bannerjee, Vimla Vashishta, etc.**
Released At: **New West End, Bombay**
Date of Release: **6th December, 1947**
Directed By:
BALU DAMANIA

Parts of the story have been very humourously developed, especially those sequences which Raju carries on his shoulders to success.

GOOD PERFORMANCES

The production values are a bit erratic. Both photography and recording are inconsistent throughout—a little good work followed by a big bad patch. Both the lyrics and the music are common and do not attract at any stage. The dialogue is very well written and has plenty of colloquial idiom—particularly Raju's dialogue.

From the players, the man who plays Raju gives the best performance and makes the picture a success. Leela Chitnis plays Laxmi very well, though she looks the mother of her husband in the picture. The boy who plays Narayan also gives a good performance—particularly in the final epileptic stage. Nayampalli is his usual best—always a sincere artiste with terrific limitations.

Hemavati plays "Shobha" pretty well but can't we avoid this girl's close-ups and her silly, cynical smile?

Vimla Vashistha is idiotic and Maya Bannerjee has nothing to do.

Strangely enough, Balu Damania, whoever this new fellow is, has not done badly as a director in his maiden attempt.

If you have time to kill, "G. G. Ki Kahani" is not such a bad picture to see. In fact, its humorous parts are worth seeing.

FROM THE GLOWING PAGES OF MYTHOLOGY
TO THE LIVING PICTURES OF THE SCREEN!

Directed by J. KAPADIA
Story, Dialogue & Songs
PRABHULAL DWIVEDI
Producer: MULRAJ KAPADIA

Starring:—UMAKANT, MALATI, KANTA KUMARI, MANOHAR DESAI, KASHINATH, BHIMJIBHAI

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AT HOME AND ABROAD

THE FIGHT IN CELLULOID

Calcutta, Dec. 29.

According to the United Press of India, a film dealing with the long history of the Freedom movement of India is being prepared in Calcutta under the auspices of the Calcutta Police Club. The film is to cover a span of 200 years beginning with the first planting of the Union Jack in India following the battle of Plassey in 1757 and ending with the establishment of Free India on the memorable August 15, 1947. It will depict various phases of the Congress movement and the activities of the revolutionary and terrorist parties and will also include scenes of the exploits of the Azad Hind Government and the activities of Netaji Bose.

SMOKING IN CINEMAS?

Bombay, Jan. 2.

The Bombay Municipal Corporation is shortly inviting the attention of the Commissioner of Police "to the great inconvenience caused to the public by the clouds of smoke from cigars, cigarettes and pipes that lie thick and lead almost to suffocation in local cinemas when a show is on and all the entrances and exits are closed", and requesting the Police Commissioner to consider the desirability of entirely prohibiting smoking in Cinemas.

"GOOD DAY, LANDRU!"

Paris, Jan. 13.

M. Henri Verdoux, a bank clerk in Paris has filed a complaint requesting that Charlie Chaplin's latest film "Monsieur Verdoux" be banned from Paris cinemas outright or at least its title role be renamed as the picture's hero's name is also M. Henri Verdoux and he too happens to be a bank clerk, played by Chaplin himself, whose special pleasure is killing wives. Taunted by the duplicity of names linking the film character with the real life Verdoux, the latter threatens, failing satisfaction, to sue for damages on the grounds of "moral prejudice".

"I was living happily until a few months ago when one of my colleagues greeted me with 'good day Landru'," said M. Verdoux, who tolerated his colleagues' taunts for several weeks until a large poster advertising the film was placed opposite the bank where he works. There was nothing left for him to do but to appeal to justice.

The film is about Landru the notorious criminal seducer who also was a bank clerk. Final judgment on the case is eagerly awaited in Paris.

Vijaylaxmi provides sex-appeal in "Shanti", a social story produced by Firdaus Art Productions.

IPTA'S DECISION

Ahmedabad, Dec. 30.

The fifth All-India Conference of the Indian People's Theatre Association which met here during Xmas passed a resolution saying "The last remnants of British imperialism working in alliance with the feudal princes and the vested interests are the enemies of the people and, therefore, the enemies of our culture. In fighting them we shall be also defending our culture and building a cultural movement that shall live up to our most ancient traditions, and carry forward our great heritage, the greatest heritage in Asia."

FLIRTING FOR BUSINESS!

Washington, Jan. 5.

Mr. Eric Johnston, President of the United States Motion Picture Association, said here that he would fly to India and Pakistan in February after conferences with government leaders in London, Paris and Rome.

Mr. Johnston will meet Mahatma Gandhi and Pandit Jawaharlal Nehru at New Delhi and Mr. M. A. Jinnah at Karachi.

SLUMP IN HOLLYWOOD

Hollywood, Jan. 8.

A slump in Hollywood has caused 16,000 unemployed film workers, who queue in long lines, to claim unemployment insurance benefit. They are reported to be losing over $250,000 a week in wages.

HER LAST ACT

Karachi, Jan. 1.

Film artist and partner of R. S. Productions, Bombay, Suraiya Zulfi died on the 27th December

1947 in a plane crash off Karachi. She played important roles in "Chehra", "Rehmat", "Roopa", "Panditji", and produced "Congo" and "Do Naina" under the banner of her own R. S. Productions. May her soul rest in peace!

THE SHOE PINCHES!

Washington, Jan. 7.

"Censors in India are wielding a sharp knife on films which go in for murder, torture, heavy drinking and sordid love", states the U. S. Department of Commerce in a round-up of motion picture reports from several countries.

It is pointed out that of the 16 American films reviewed by the Censors in Bombay during August 1947 three were banned and four more had parts cut out for these reasons.

According to the Bombay Censors, The film "The Postman Always Rings Twice" was banned because it was neither entertaining nor instructive. But it dealt with murder and the sordid love of a married woman. We do not want the producers to show us men and women as angels with wings, but they need not go out of their way to paint life blacker than it is.

"The film is a very powerful medium of communication and the majority of cinemagoers are very easily influenced."

THE YEAR'S BEST

New York, Dec. 20.

"Monsieur Verdoux", the latest film produced by Charlie Chaplin has been announced as the year's (1947) best picture by the National Board of Review of Motion Pictures.

Among the ten best films of the year according to artistic merit and importance are included "Gentleman's Agreement", "Crossfire", "Great Expectations", "Shoe Shine", "Boomerang", "Odd Man Out", "To Live in Peace", "It's a Wonderful Life" and "Overlander".

CONGRATULATIONS!

Etawah, Jan. 4.

Since the Bombay Board o

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Producer K. B. Lall managed to get so many of them to give an impressive dance number in "Samrat Ashok".

nsors has cancelled the certifi- e issued to Shalimar Pictures' n "Mun-ki-Jeet" in 1944, the vernment of the United Pro- ices have also banned the exhi- ion of the picture. This is the t instance of inter-provincial operation and consistency.

VHAT PRICE MOUSTACHE!

New York, Jan. 4.

The first insurance taken out on ilm artiste's moustache is the just effected by film star Frank rgan who has bought a policy £2,500/- from Lloyds on his y moustache and wavy hair.

)ne of the conditions of the in- ance is that Morgan must have hair cut regularly by a respon- e Hollywood barber. He was) required to undergo a medi- examination.

AND NOW BENGAL

Calcutta, Jan. 13.

We have achieved freedom to make our boys stupid and girls naughty by showing these erican films. The cinema is not nake our society filthy. It uld be a powerful instrument the education of our people the right lines", said a respon- e officer of the Provincial Gov- nent of West Bengal who in- ls to impose rigorous censor- ship on the presentation of U. S. Films in that province.

STARRING NOVELIST

New York, Jan. 4.

Somerset Maugham, 73-year old well-known British novelist, will shortly be making his first appearance as a film star. Five short stories have been made out from this great novelist's numerous works during the last 50 years and the film produced from them is to be called "Quintet".

The film will be introduced by Somerset Maugham who will also provide linking commentary after each story. "Quintet" is expected to run for nearly three hours.

GANDHIJI IN CELLULOID

Bombay, Dec. 18.

A full length feature film of the biography of Mahatma Gandhi, produced and directed by Dr. P. V. Pathy will shortly be released for public exhibition. The novelty of this picture lies in the fact that Mahatma Gandhi, the principal actor in the picture, was not subject to the direction of the director.

The picture deals with numerous important events of the life of the Mahatma and though many reels look like a piecing together of scraps from a picture album, it is a record of events of great historical value. Gandhiji is seen in the picture in South Africa with

Husna provides an attractive argument in Gita Pictures' social "Dilwale".

LIGHT HOUSE PRODUCTIONS' FIRDAUS ART PRODUCTIONS'

MIGHTY
Thrilling Drama

NEK-DIL SHANTI

Cast:

★ SMRITI ★ PRAN ★ RAMESH
★ BEGUM PARVEEN ★ NAZAR
★ SALEEM RAZA & DURGA MOTA
VIJAYA LAXMI ★ JEE
AFZAL ★ LA
SUNALINI DEVI ★ SHAB

Produced by:
G. A. THAKUR

Directed by:
S. U. SUNNY

CONTACT

THE SCREENS
Shanti Sadan, French Bridge, BOMBAY 7.

Recruit Surendra Kumar of 110, New Blocks, Meerut College, Meerut has played many stage roles in college dramatics and is an undergraduate who can sing.

Gokhale, at the Jalianwala Bagh, at the Dandi March, at the Second Round Table Conference in London and finally at Delhi on the memorable August 15, 1947. A long Hindi commentary with snatches of English (and even French in one place) explains the pageant of events on the screen

PATRIOTISM

Paris, Jan. 5.

The police charged a crowd of several thousand film stars and technicians for blocking traffic yesterday in the Place de la Republique. Several persons were injured and nearly a dozen arrested.

The demonstration of the crowd was made against the France-American Film Importation Agreement which reserves only four out of 13 weeks in French cinemas for showing French films. The rest, of course, are misappropriated by the Americans.

STRIKE ENDS

Bombay, Jan. 1.

The Government of Bombay having ordered adjudication of the dispute between the workers and the management of the local Metro cinema, the 87 workers of the cinema who had gone on strike from December 20 have resumed work from yesterday.

FORGOT THEMSELVES!

Rome, Dec. 21.

Four persons were injured during the shooting of a scene of mob rioting for the film "Cagliostro" in which Orson Welles is playing the title role.

The scene was that of a mass battle at an eighteenth century gypsy fair and was to start with a fire and end with the complete destruction of the fair built on the lee of the famous old church of St. John and St. Paul.

Lt. Col. Naval Gandhi is easily the most enterprising producer of documentaries we have in the country. His latest, "The Story of Kashmir," is likely to be sent to America as vivid evidence of what the "raiders" are doing to Kashmir.

The hundred-odd actors and extras who were to play in it had been so worked up to the spirit of the battle that when the fire began and the cavalry charged, the cast began to riot in earnest. In India our extras don't remember what they are doing.

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JODHPUR.

Rehana is enjoying a blissful reverie in company of her sitar in Arvind and Anand picture "Khidki", produced by Santoshi.

BAN LIFTED

Bombay, Jan. 10.

According to a notification issued by the Director of Publicity, Bombay, the Government have withdrawn the ban imposed on the film entitled "Aage Badho", produced by the Prabhat Film Co., in view of certain modifications and deletions made in the film.

OUT FOR A RECORD?

Yuma, Dec. 18.

George Brent, 43-year old Irish born film star was married here today to Miss Janet Michea'ls, San Francisco girl aged 27.

It was Brent's fourth marriage, his three ex-wives being actresses Ruth Chatterton, Constance Worth and Ann Sheridan.

WHAT PRICE FILM!

Bombay, Dec. 21.

Missing their last train to Santa Cruz after seeing the last show of a picture at a local cinema, a couple with their six month-old child were compelled to spend the night on the street pavement of Slater Road. Waking up next morning they found the little one missing! Apparently there are still many childless people in this overcrowded country or perhaps the little one was stolen for professional begging.

A complaint was filed by the parents at the Gamdevi Police Station.

MOVIE MAD

New York, Jan. 2

Mrs. A. Sosen of Decatur has been seeing a motion picture every night for 35 years. The Associated Press of America was told that except for two brief periods—once when she was out of town and again when she was in a hospital for a few days—she has been in a theatre seat every night because as she says, "I just like the movies."

In recognition of her continued patronage the staff of the Alhambra Theatre in Decatur recently presented her with a dozen roses, pearls, and a lifetime free pass.

POLITICS AND PRESTIGE

Singapore, Jan. 17.

Headquarters of the Far East land forces have asked the Singapore government to ban further screening of the American film "Objective Burma" since it is believed that the impression that the Americans won the war in Burma will not help restore British prestige among Chinese audiences. Film censors had rejected the film in 1946 but the appeal board recently passed it.

Before screening the film it was publicly announced that it was only a fiction. After the protest by the army the appeal board decided to see the film again before permitting further screening. Distributors pointed out that the film

Veera and Rehman take the usual decision in "Veena" a Jagat Pictures' social.

Recruit Shrimati "Rajeshree" is anxious to work in pictures, but does not reveal her qualifications. She can be contacted through "filmindia".

had already been widely shown in India and Burma.

ONLY RS. 73,000

Bombay, Jan. 19.

A deputation of the Indian film industry led by Mr. Chuni Lall, President, Motion Picture Society of India and consisting of Messrs. C. J. Desai, M. B. Billimoria, Sohrab M. Modi, R. C. Pandya, W. H. Hese, C. K. Sachi, Chandulal J. Shah, V. Shantaram, K. M. Modi, Kevalchand N. Mehta, A. R. Kardar, R. K. Shorey and I. K. Menon (Secretary) waited on the Honorable Mr. Vallabhbhai Patel yesterday and submitted to him a memorandum explaining the difficulties and grievances of the industry.

Among the important matters placed before the Home Minister by Mr. Chuni Lall on behalf of the industry were the need for constituting a central censorship organisation to pass pictures for the whole of India, assistance required from government in establishing technical institutes and the urgent need for some relief from the present heavy taxatio of the industry. The Honorabl Minister gave a patient hearing.

A cheque for Rs. 73,000/- fc the Refugee Relief Fund was als presented to Sardar Patel.

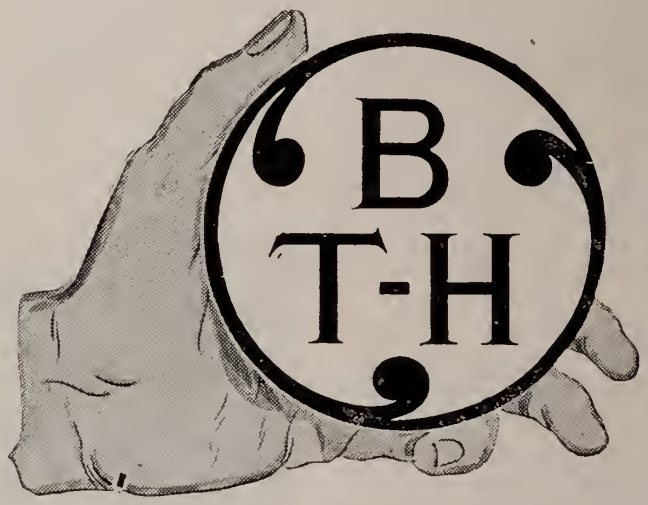
"REBECCA" SUIT DISMISSED

New York, Jan. 17.

Plagiarism suit against th English authoress, Daphne D Maurier, which alleged that h popular best seller "Rebecca was based partly on works of th late Edwina Levin Macdonal

Recruit V. L. Maria of 11, Telegraph Traffic Place, Baird Road, New Delhi, is 20, 5'-9½" and knows Hindi and Urdu. He can sing light music, swim, ride and drive a motor cycle.

CINEMA
EQUIPMENTS



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Suraiya is all youth and glamour as the leading star of "Kajal" the maiden social produced by Ratan Pictures.

was dismissed in the Federal Court in New York on Thursday.

CO-OPERATIVE CENSORS

The film, "The Postman Always Rings Twice" starring Lana Turner and John Garfield has been banned in Bihar. This film has been already banned by the Bombay Board of Censors and the action of the Bihar Board of Censors is therefore welcome.

CURE FOR HUNGRY STOMACHS

In keeping with President Truman's appeal to save food, Jack L. Warner has requested all screenplay writers to do away with all scenes of lavish banquets or other extravagant uses of food in motion pictures. He has also suggested that plaster replicas of food stuffs be used in place of real articles wherever possible. We, however, hope that the plaster replicas are not photographed in technicolour. That would result in more hunger.

Indian producers should also bear this in mind and see that their writers avoid such scenes all the more because in India there are more hungry stomachs than anywhere else in the world.

TRANSFER OF AFFECTIONS

Cowboy star Roy Rogers married Dale Evans, on 31st December '47, his leading lady in 28 consecutive pictures. In all those 28 films Roy always kissed his favourite horse Trigger and left Dale alone. And now it is the other way about!

SEPARATED

Danny Kaye, the well-known comedian, is reported to have separated from his wife Sylvia Fine.

AWAITING THE STORK

Dinah Shore, Mrs. Van Johnson and Betty Hutton are the three latest, awaiting a visit from the stork.

DEATH OF A SMILE

We regret to announce the sad and sudden death of Miss Romilla (Sophia Abraham) the "Stunt Queen" of many thrillers and a favourite of millions.

The news of her death, at the young age of 25, on the 26th January at her residence in Shivaji Park, came as a shock to all in the film industry, because "Sophie" as she was known to friends, was not only a queen of stunts but also a queen of smiles. Young, charming, accomplished and bubbling with youth, Sophie was perhaps the jolliest film star ever known to the Indian screen.

She had attained her stardom the hard way, from small roles to the stellar ones, and worked in many pictures, the most popular being "Cyclewalli".

When war broke out, she was the only film artiste to chuck off a lucrative screen career and join up the Auxiliary Nursing Service.

Only a year back when she was demobilised, it was discovered that she was suffering from a malignant tumour in the chest

Miss Romilla (Sophie Abraham) will not cycle or smile any more. She left this world on 26th January 1948 and went to a better one.

which, in spite of the best medical treatment, took a popular star away from the film firmament.

We mourn with her loving parents, brothers, sisters and large crowd of friends for a soul that has found eternal peace in a world where her smile will be immortal.

And Now
K.B.LALL
ANNOUNCES
A SENSATIONAL FOR 1948
"GHAD-DARR"
ALIAS
देशद्रोही
THE LIFE STORY OF A TRAITOR WHO AGREED TO SELL HIS MOTHERLAND.....
A BURNING PROBLEM FOR A FREE COUNTRY.....
ALREADY ON THE SETS.....
"APNA-RAJ"
A Musical Entertainer Unfolding The Changing Times
Produced & Directed by:-K.B.LALL
Dialogues & Songs SHAMS LUCKNAWI
Music GYAN DUTT
for Particulars
AKASH-CHITRA
335 B. MEHER VILLA
GRANT ROAD BOMBAY, 7.
Studio PATHARE & PATHARE

Woes & Echoes

(This is the reader's forum—as and when space permits. From the producer to the lay film-goer, every one can write to the Editor and ventilate his grievance. For every letter published in these columns, the publishers will pay Rs. 5/- Letters should be signed and marked "Woes And Echoes". Photographs of the readers will be published along with their letters, if convenient.—The Editor.)

PILGRIMS ALL

"The other day I went to see Shantaram's "Jeevan Yatra" at the local Prabhat. The picture turned out to be the rottenest show I've seen this year and easily one of the worst pictures I ever had the misfortune to witness.

"The story is simply ridiculous and the innumerable coincidences stretch one's imagination to the utmost. There is not even a single moment of intellectual relief in its 11,110 feet of boredom. The new girl Nayan Tara is the most anaemic actress that has ever appeared on the Indian screen. In addition she has a hunch back and her face displays numerous wrinkles. Either she is over forty years or she is a sickly girl. Whatever she is, it is most shocking to read this dame being boosted as the "vogue of the screenland." She does not possess even an atom of acting talent. Her diction is awful and everything about her is miserable.

"Baburao Pendharkar plays the role of a robber chieftain and in doing so keeps his dialogue well inside his mouth lest we come to know how to become a goonda ring leader. He simply murders the beautiful Hindustani language and makes it sound worse than Tamil. Janki Dass in the role of a bookworm keeps wondering why he took up to screen acting at the cost of eyeing. Only Yakub, at places gives a good performance. The music of the picture reminds us of the screeches which we hear when a heavy almirah is being pulled. The photography of the picture is so dull that I often wondered whether all these incidents took place between 7 p.m. and 5 a m

"The most shocking thing in the picture, however, is that Yakub has a scrape with a robber, for the hand of the old maid, and throws him over a cliff. We are shown the man covering at least 3,000 feet of the atmosphere before landing. When Yaqub is taken away to be beheaded for pushing this goonda, he turns up with a couple of bandages. Everyone in the picture house (there were hardly 20 in the balcony seats, and it was only the second week) gasped for breath and were stunned to see miracles being performed in this atomic age.

"In short, the whole picture can best be described by this one word "stupid." To go to see "Jeevan Yatra" is to go on a pilgrimage of stupidity. This picture is a crying shame for Shantaram who styles himself as India's greatest director and is called a master craftsman and a wizard of motion picture production by umpteen paid pipers. This is the fifth successive flop from the one time great director and I am afraid many more 'kalas' are under production at the Kalamandir Studio."

V. K. Fazlur Rahman.
BANGALORE.

NOTHING SURPRISES ME!

"You will be surprised to note the rates of admission in English cinemas of Delhi. In matinee shows the rates are 1-2, 2-4, 3-6 and in the evening shows, the same are 2-4, 3-6 and so on. Even in Bombay the premier city of India, the exhibitors do not charge so much. Just imagine a person going for an evening show having to spend 2-4 which is the minimum."

Nand Kumar Bhatia.
MATHURA.

OUR LOSS

"Meerut is one of the largest towns of U.P. and its importance is increasing daily. There are cinema houses here showing Hindustani pictures but it is a pity that not one of them is up to the standard of being visited by gentlemen. The projectors are all old and to the utter disgust of the visitors, sometimes fail in the midst of the show. The seating arrangement is so hopeless, that rotten wooden chairs are supplied in the one rupee class. The sound equipment in some cinemas is so bad that it is hard to distinguish between a man and a woman's voice.

Nargis does not seem to be appreciating what Violet and Sunalini Devi propose in "Romeo and Juliet", a Nargis Art picture to be released through Diamond Pictures.

Recruit A. R. N. Rajan of C 3|272, Lodhi Road, New Delhi is 24, 5'-8" and says he can sing very well.

"In fact, a man who seeks some entertainment in Meerut cinemas is wholly disappointed. Bad Indian pictures and bad halls combine to create complete boredom with the result that people feel inclined to spend their hard-earned money in seeing foreign pictures, because there they get better entertainment".

MEERUT. *Vishnu Dat Tiwari.*

I DO BUT—

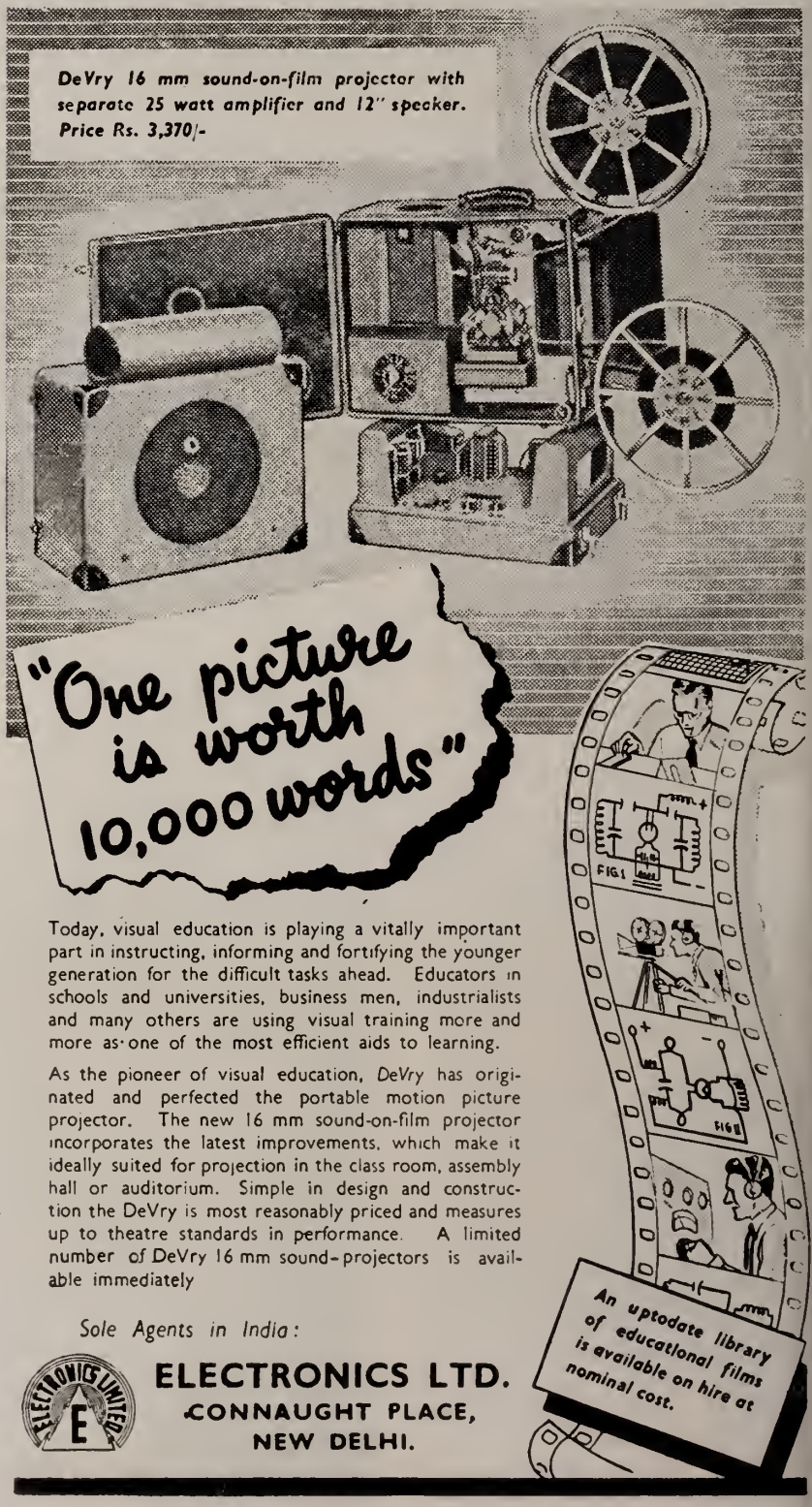
"Nowadays you are not reviewing South Indian pictures and thus deprive the producers of your really valuable and effective criticism. Most of the South Indian films exhibit such obscene scenes in their pictures to attain box office success that they justify the conviction of the older generation for spoiling and poisoning the young minds.

"Unless a powerful film journal like the "filmindia" takes up the matter, there is no salvation for these South Indian pictures. Will you, therefore, review at least one South Indian picture every month and do something to improve their quality? I am sure that you care for the improvement of the film industry in India as a whole whether in the South or in the North."

ANANTAPUR. *K. Krishna Iyer*

ASK VALLABHBHAI

"We receive education because


DeVry 16 mm sound-on-film projector with separate 25 watt amplifier and 12" speaker. Price Rs. 3,370/-
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t helps us to widen our outlook and enrich our minds. I suppose ll will agree when I say that "in ducation the cinema can play tremendous part. The subjects vhich are taught in the class-ooms, if screened, will have a greater effect on our young minds, ecause 'man prefers to look ra-her than to listen'. For the pro-luction of such educational and ultural films we naturally look o our producers. But their past ecord disillusions us. Besides hese films would not be able to arn for them "tons and more ons" of money. But our National Government can produce such ilms and exhibit them free of ost. Will they?"

B. Chakravarty.
KASGANJ (Etah)

SUCKERS ALL!

"On every Sunday morning, New Delhi cinemas exhibit Hin-ustani pictures. In spite of the act that these pictures are too ld, the gentry of New Delhi go o these clean and hygenic halls or entertainment. I, too, with my our friends went to see 'Dil', a 'azli Brothers' hit, featuring Nur ehan, in Plaza, a local cinema, n the 16th November 1947. It as an utter surprise to note that vo complete reels were missing in the said film and the show was over in a very short time. How to get rid of these blood-sucking capitalists, Mr. Patel?"

NEW DELHI. *Sushil C. Jain.*

WISE SUGGESTION

"A lot of confusion arises by not numbering seats in a cinema house. Last year, I had occasion to ventilate my grievance through the columns of "filmindia" and I suggested that cinema managers should not allow people to tie 'kerchiefs or rags to the seats and "reserve" the seats.

"The other day while viewing a picture at the "Aurora", I had to exchange hot words with a 'gentleman' who had tied a 'kerchief on two chairs and said "these are reserved for my friends." Even after the show had commenced, none of his 'friends' turned up, and I called the doorkeeper who asked the gentleman to remove the rags. The gentleman threatened the doorkeeper with dire consequences and the poor man subsequently did not persist in his argument to get the rag removed.

"The only way out of such awkward situations is for the cinema house managers to number every seat."

BOMBAY. *H. S. Narayan.*

A dance is a part of the prescription of success of Indian pictures. Here is one from "Dharkan" produced by Dawoodbhoy Eusufally.

Anjum in Ranjit's "Bichhade Balam", a social picture.

DON'T WONDER—SHOUT!

"Three or four years have passed since a touring talkie named Imperial Cinema has by some mysterious ways established itself permanently in Kamptee. The irony of it is that it still continues to operate in a temporary structure. Looking at the problem from the cinema point of view and that too in the interest of educational propaganda, one begins to wonder whether the installation of a temporary structure justifies the description, touring talkie, and thereby evade the payment of a much higher tax imposed on permanent structures. Moreover, Kamptee not being a very thickly populated area, does not need more than two talkies to cater for its cinema going public. When there are already two permanent cinemas functioning, how can one justify the need for the continued existence of such touring talkies?

"I wonder how the municipal committee at Kamptee could allow such a touring talkie of a purely temporary structure to land close to the already existing two cinemas which have been nicely built and are of a permanent structure."

Shri Gulab Singh.
KAMPTEE, (C.P.)

THEY SHOULD

"Almost all the cinemas in Indore have not enough space for keeping cycles and the enclosures have no shed and the cycles are exposed to rain and sun. When there is a crowded show people are not allowed to take in the cycles unless all the cycles of the previous show are cleared. Much time is wasted thus and we often miss some portion of the picture and it becomes hard to find a seat, as the best of the seats are occupied by non-cyclists. Sometimes we have to exchange our tickets for higher class for want of seats. Don't you think that the exhibitors should make some satisfactory arrangements for parking the cycles?"

INDORE. *Firoz J. Bode.*

PAYING SOME DAY

"An unhappy episode took place at the local Swastik Talkies in which the furniture and other property were broken and greatly damaged. Thank God! one of our white-capped Ministers arrived in time to restore peace.

"Even though we condemn such unruly acts, we cannot entirely sympathise with the theatre owners. Their one aim seems to be "to get rich quick" at the expense of cinegoers. It is really a scandal which no sane man of a free nation could tolerate any longer.

"The theatre owners are too avaricious. They enhance the rates of the tickets by 100% and increase the number of seats in an already crowded theatre allowing the filmgoers to go to dogs. They are under the delusion that fools rush in where angels fear to tread.

"It is high time that the theatre owners should look to the comforts of the filmgoers for having squeezed their hard-earned money."

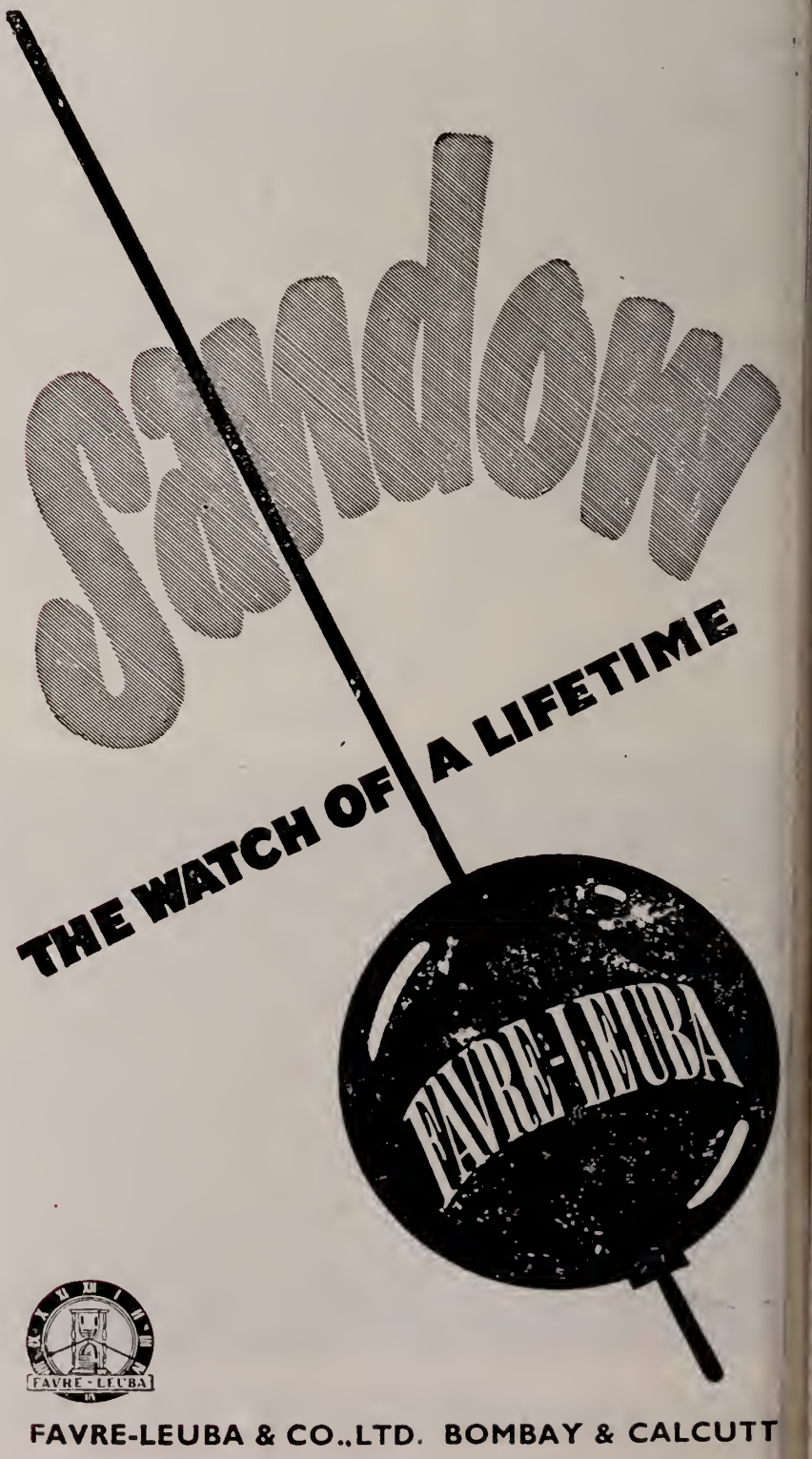
BANGALORE. *C. S. N. Murthy*

DON'T ASK "WHY"!

"Lucknow, these days has a black market flood. Even the picture houses have been overflooded by it. Here in every Hindi picture house it is a common sight to see the tickets selling at black market prices. People form a long queue daily to purchase tickets and wait at the window for hours and hours in the sun and even in the rains. But often many of them have to return disappointed.

"Just then the pet dogs of these picture house-owners emerge out with their cry "Ten and half anna wala for fourteen annas." The Police is posted there generally. But these police men are blind and deaf for they also get cuts in this business. I do not know why the police and these cinema owners indulge in such mean practice."

LUCKNOW. *A. Shanker La*



It is a nice after-wedding pose taken by Shamim and Sheikh Mukhtar in "Toote Tare", a social story of Omar Khayyam Pictures.

CHEATS, ALL !

"The other day I had the sad misfortune of seeing Mohan Sinha's '1857'. Even though I have a predilection for historical pictures I am really scared of such historicals which have nothing of history in them. '1857' is not a historical record of the First War of our Independence popularly called the 'Great Mutiny' but merely a love story of a romantic young couple; nobody would even dare to believe the theme. The picture is badly directed and its music is far from being satisfactory.

"I cannot understand as to why some directors delight in giving us rotten pictures under wrong and attractive labels. It is nothing short of cheating, I think."

CAWNPORE. *Shasi Datt.*

WELL, CENSORS !

"It is a pleasure to note that the Censors are working relentlessly and conscientiously to delete such portions from our films which are filthy and constitute an insult to our cultural heritage and social conventions and thus save millions from being driven into the morass of vulgarity and bestiality.

"I gather from the editorial of Oetober's "filmindia" that a part of the scene of Prabhat's "Aage Badho" immediately after the song sung by the dancing girl where she is shown collecting currency notes offered to her by customers has been cut.

"I, therefore, feel called upon to point out that exactly similar incidents have escaped deletion in Mehoob's "Elan", the most immoral picture of the year. There is a scene where a boy of hardly ten years is shown offering a silver coin to a dancing girl of nearly eight years in a dance-gathering arranged by him only, with such a greedy look in his eyes as if he were the master of all licentious practices. These incidents are repeated a dozen times in "Elan" and I am sure that if the Censors mete out justice to all, "Elan" would be nowhere."

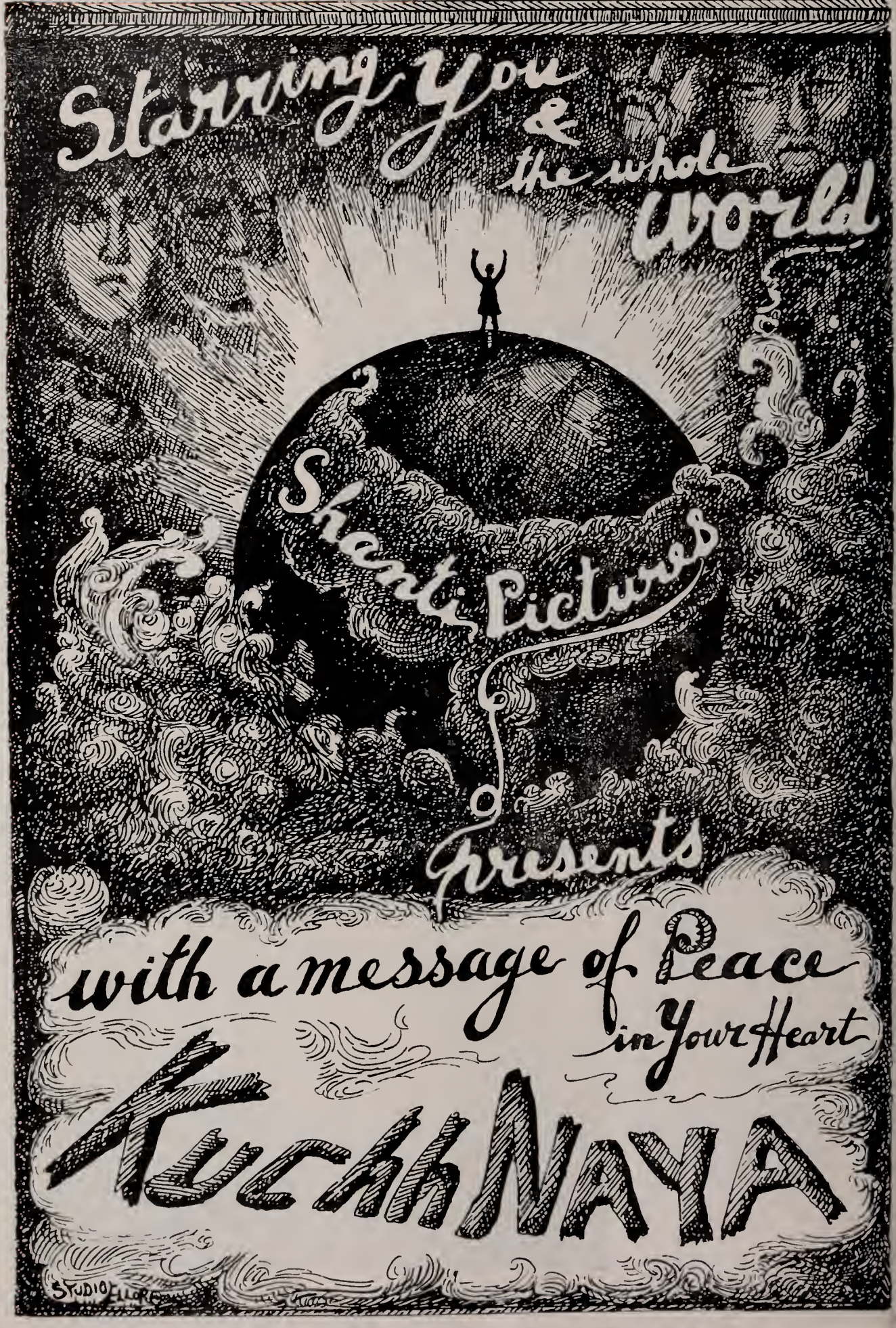
Mrs. Sharda Devi Awasthi
KANPUR

IDIOTIC AND — !

"Is it not idiotic on the part of Shaukat Hussain to have shown Nurjehan win a huge sum of Rs. 50,000 in "Jugnu" by solving the Crossword puzzles of the Illustrated Weekly,—a sum which no Competitor has been awarded hitherto in the long career of the Illustrated Weekly Competition?"

BANGALORE *S. P.Vasudev Rao*

Wasti uses an odd statue to present his intentions to Sulochana Chatterjee in "Sham Savera", a social story.



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PICTURES IN MAKING

: & T. FILMS LTD. (Bombay)

This new concern comes into istence at a time which is de- itely a critical period in the istory of the Indian film indus- y. Combining all the three anches of the industry, produc- on, distribution and exhibition pictures in its activities, the ncern also sponsors producers th finances.

They have started equipping eir own newly built studio with e latest available machinery d shooting of pictures sponsor- by them is constantly going on the studio.

Meanwhile discriminate selec- n is being made by the chief ecutives of the company, of table subjects for their own oductions and in doing so full ention is being paid to relevant tails. It is the ambition of the nagement to develop the con- n into an ideal concern in all pects conducted on the most odern scientific lines.

MOUS PICTURES LTD. (Bombay)

Their latest release "Seedha sta", a Prabhat Film Co. pro- ction produced by S. Fatehlal d directed by Vasant Painter s become very popular in Poona ere it appears to have settled wn for a long run. The picture rs Kamla Kotnis and Shahu dak in the leading roles with a pporting cast of several popu- r artistes including Gouri, Candrakant, Pratima Devi and lu Paul. S. M. Yaqub wrote e story for the picture, Amar rma composed the lyrics and K. Paul directed the music.

'Aaj-ki-Raat", a Famous Film oduction also released through s renowned firm of distributors now running in Bombay. The ture is directed by D. D. Kash- o and features Suraiya and otilal in the title roles with Yaqub and Shah Nawaz leading the support.

R. K. FILMS (Bombay)

Producer-director-artiste Raj Kapoor, the chip of the old block, is working fast on his first picture "Aag" which is now almost complete and is receiving final touches. The picture has a cast of several stars including Nargis, Kamini Kaushal, Kanwal Kapoor and Raj Kapoor.

According to the latest reports the picture is expected to be a good hit.

ORIENT SOUND STUDIOS (Bombay)

The first picture produced by this concern is named "Gulshan" and is now receiving final touches in the editing room. Directed by Rafiq Razvi, the picture stars Sofia and Mumtaz in the principal roles and Raja Saleem, Anwari and Mehandi Raza make up the support. It is a costume picture of the gypsy life.

Their next is "Jannat" a Muslim social picture starring the popular artiste Rehana. It is fast nearing completion under the direction of Murtaza Changezi.

AKASH CHITRA (Bombay)

Producer K. B. Lall after completing the production of "Samrat Ashok" under the banner of the Bombay Cinetone Ltd. has now launched his own producing concern under the name of "Akash Chitra" and is busy producing under its banner a musical social named "Sarkar", starring Sapru and Ullhas with a new comer and Dev Anand.

The next picture on the production programme is "Deshdrohi" which will soon be going on the sets.

INDIA FILM CORPORATION LTD. (Bhopal)

Their picture "Nai Reet" starring Sulochana Chatterjee and Rajendra is under production at

Umakant and Kanta Kumari appear to be at variance even on the conjugal bed in "Ajamil", Sanskar Chitra's maiden production.

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WALI SAHEB

Music by:

GULAM HAIDER

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Messrs Dreamland Pictures,
Gandhinagar, BANGALORE CITY.

Western Punjab & N.W.F.P.:—

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PESHAWAR.

Overseas:—

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Our Next !

"PUTLI"

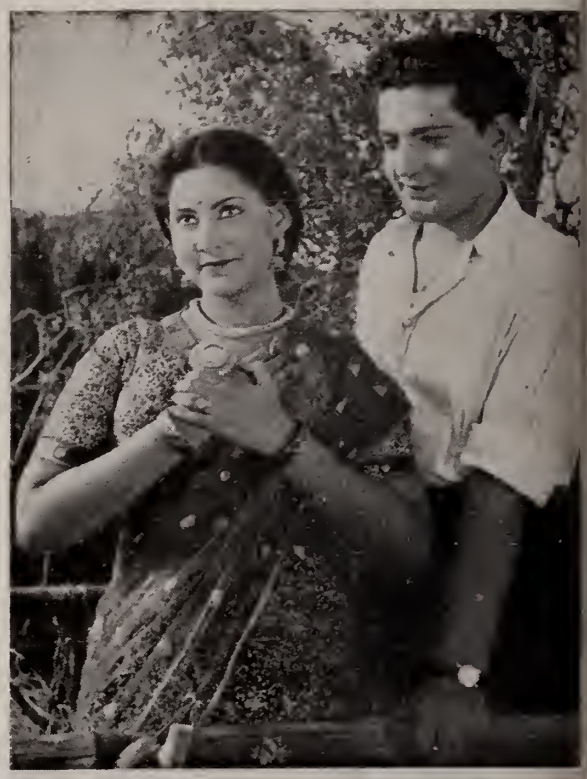
Starring:

Mumtaz Shanti & Yakub.

A Great Musical Social

"ARSI"

COMES TO THE SCREEN



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the Eastern Studios, Bombay. The picture is being produced by R. N. Simhal and directed by S. K. Ojha, whose direction of "Doli" has met with encouraging success. Dialogue and songs of the picture are written by Kumar Gupta and the musical direction is entrusted to S. K. Pal.

ARVIND & ANAND (Bombay)

"Khidki" the maiden picture of this new concern, produced and directed by Santoshi, who also wrote the story, screenplay, dialogue and songs for the picture, is now awaiting its all-India premiere at a Bombay theatre.

The picture is reported to be a musical comedy with as many as 22 characters—11 girls and 11 boys, led by Rehana, Radha Kishen, Mumtaz Ali and V. H. Desai—featured in prominent roles. C. Ramchandra, who is responsible for the musical score of the picture, is reported to have given charming tunes to the songs as also good background music.

Territorial rights of "Khidki" for almost all the different provinces have been sold out at fancy prices.

BHARAT CHITRA (Bombay)

One more new concern bearing this name has been recently brought to life sponsored by P. L. Santoshi and L. H. Choridia. The Muhurt of their first picture to be called "Kanta" was performed at the Bombay Talkies' Studios, Malad, before a large gathering of film producers, directors, artistes, technicians, newspapermen and film publicists.

Recruit Har Kirpal Singh, B.A., of Har Baksh Singh Mansions, Hoshiarpur (Punjab) is just 22, 5'-8, athlete and has played in college dramatics.

Santoshi has written the story and songs for the picture which is being directed by Devendra Mukerji. Rehana plays the title role and the supporting cast includes many of the artistes featured in "Khidki". Music has been entrusted to C. Ramchandra.

CHITRAKALA MANDIR LTD. (Calcutta)

"Roop Rekha" is Chitrakala Mandir's latest production depicting a modern story of the clash between labour and capital, blended with sweet romance, dances and music. Samar Ghosh has directed the picture for which Padam Maheshwary, the producer, wrote the story and the screenplay. The musical score comes from Robi Roy Chowdhury and the late Pandit Amarnath. The stellar roles are played by Veena Kohli and Rehman and the supporting cast consists of Ajmal, G. N. Butt, Smriti, Durga Mota, Asha Posley, Tufail and Pannalal. The picture was produced at Pancholi's studios, Lahore.

CHITRALAYA LTD. (Bombay)

Yet one more picture written and directed by Santoshi is "Apni Chhaya", the maiden production of Chitralaya Ltd., a newly started producing concern. Unlike the other comedies recently produced by Santoshi, "Apni Chhaya" is a picture dealing with the serious side of life, with proper sprinkling of comedy and satire to make it entertaining.

Sulochana Chatterji and Balwant Singh make the leading pair for the picture in which Radha Kishen has also an important role.

DIAMOND PICTURES LTD. (Bombay)

Preparations for the release of "Samrat Ashok" and "Sham Savera", two of the recent pictures

Bhim is not impressed with Husna's anger in Gita Pictures' "Dilwale". He likes her beauty.

acquired by this firm of distributors are now being made on an elaborate scale in Bombay. The first of these two pictures has already been given away for distribution in Bengal and overseas provinces on a minimum guarantee basis.

All arrangements for the opening of an office in Delhi are now complete and the Bhusawal branch of the concern has been closed with effect from the 1st February.

After a fairly successful run in Bombay, "Doli", a recent release of this concern, is reported to have become popular in Poona, Sholapur and other stations.

LOKMANYA PRODUCTIONS (Bombay)

Geeta Bali and Sohanlal in the principal roles and Shashikala, Sajjan, Mangala and Vimala Vashista in the support make up the cast of "School Girl" the maiden venture of this new producing concern.

The shooting of the picture is progressing fast at the Bombay Talkies Studios, Malad, under the direction of Amiya Chakrabarty. Pradeep has composed the lyrics and Anil Biswas is responsible for the music direction. J. S. Casshyap has written dialogue for the picture.

RATAN PICTURES (Bombay)

"Kajal", the first production of Ratan Pictures, starring Suraiya and Wasti is now complete and awaits release. It also features Gope, Jayant and Cuckoo in prominent roles.

Director M. Sadiq is now busy with the preliminaries of the next production entitled "Char Din", which will also have Naushad as the music director.

RANJIT MOVIETONE CO. (Bombay)

Out of a series of pictures ready for release the first to be screened is "Piya Ghar Aja", a social picture directed by Prahlad Dutt starring Karan Diwan, Meena Kumari and Agha. Five other pictures will be released in due time, namely "Bichhade Balam" "Kaun Hamara", "Lakho-Main-Ek", "Phoolwari" and "Dunia Ek Sarai".

Director Prahlad Dutt is now busy with Ranjit production No. 109, yet untitled, starring Niga Sultana and Karan Diwan. A historical picture, directed by Aspi starring Bipin Gupta and Ra

It's age teaching some wisdom to youth. Jillubai seems to be acquaining Begum Para with stark realities of life in Blue Art Production "Suhagi."

Nargis as Juliet is deeply concerned about her Romeo in Diamond Release "Romeo and Juliet" produced by the Nargis Art concern.

Rani with Kamal Kapoor and Sheikh Hassan is now complete and will soon be christened.

THE SCREENS (Bombay)

Two pictures, "Birhan" and "Shanti" acquired by this well-known firm of distributors are shortly to be released in Bombay, C. P. & C. I. and arrangements are now complete for the release of "Panditji", in C. P. & C. I.

SANSKAR CHITRA (Bombay)

"Ajamil" is the title of the maiden production of this concern, which deals with the well-known mythological story from the "Shrimad Bhagwat" of the great sinner who became a great saint.

The picture is produced in two versions—Hindi and Gujrati, by Mulraj Kapadia from a screen story written by Prabhulal Dwivedi, the well-known Gujarati playwright. It stars Umakant and Malti with Kanta Kumari, Manhar Desai, Chandrika, and Kashinath featuring in important roles. The picture is awaiting release in Bombay through the Select films.

KULDIP PICTURES LTD. (Delhi)

"Papiha-Re", the maiden production of this New Delhi concern has already been released at Cawnpore, Allahabad and Dehra Dun. Written and produced by M. R. Bhakhri and starring Akhtari and Amarnath with Asha Posley, the picture is reported to have been well received in those places.

Their next picture is named "Chakori" and preliminaries for the shooting are now going on.

T. K. SCREEN CLASSICS (Bombay)

This new film producing concern is the result of the efforts of Mr. Kumar Menon who has been connected with the industry for the last 10 years as a technician. He has now launched his own independent production and "Batohi" is the name of the first picture to be produced by him under the banner of the T. K. Screen Classics.

FILMISTAN LTD. (Bombay)

Their picture "Shehnai" having completed a jubilee run at the local Novelty the company has scored two silver jubilees in succession.

THE GRAMOPHONE COMPANY LTD.
DUMDUM ★ BOMBAY ★ MADRAS ★ DELHI.

"Leela", a social picture starring Shobha, Kanu Roy and Veera is booked for release at the Roxy and "Do Bhai" another social starring Kamini Kaushal, Ullhas, Rajen Haksar and Paro is scheduled for release at the Novelty. "Sajan", another picture depicting the romance and adventures of gypsy life, starring Ashok Kumar and Rehana, is also ready for release while the next one under production is "Shaheed", starring Kamini Kaushal, Dilip Kumar, Chandramohan, V. H. Desai, S. L. Puri, Ram Singh and Leela Chitnis.

They have an ambitious programme of four more pictures to be directed by different directors including Santoshi and Kishore Sahu.

JIVAN KALA CHITRA (Bombay)

This new producing concern, floated by Hiralal Patel, is already halfway through with its first production entitled "Hua Savera" which deals with the contemporary political life in India, bringing into prominence its laughs, lies and sorrows.

The picture which stars Nayantara and Sapru in the title roles, is being directed by Kul Bhushan Agarwal from a story by Pandit Vajpeyee who also wrote the dialogue. Music direction is entrusted to Gyan Dutt and art direction to Manu Vyas and Sumant Vyas. The supporting cast includes Premkant, Dar Kashmiri, Girdhari and Hira.

GITA PICTURES (Bombay)

After completing "Dilwale", producer Ramesh Vyas has now taken in hand the production of his ambitious picture "Hamari Halat", for which he is reported to have chosen a big cast of popular artistes.

LIBERTY ART DISTRIBUTORS (Bombay)

This new firm of distributors are reported to have bagged many successful pictures. They have secured the rights for the Bombay Presidency of "Zanjeer" which has a powerful cast of artistes like Begum Para, Latika, Balwant Singh and Jagdish. Quite a number of their pictures is ready for release including "Speed Queen", "Jai Desh", "Zoya", "Tahir and Zuhra", "Flower of Stories" and many other Russian pictures.

NAVYUG CHITRAPAT (Poona)

Their latest picture under production, "Phool aur Kante" is nearing completion under the direction of Achyut Ranade. It stars Lalita Pawar and Salvi in the principal roles and Mohan Saigal, Saroj Borkar and Shalini provide the support.

PARISTAN PICTURES (Bombay)

After having completed "Padmini", his maiden picture under the banner of the Punjab Film Corporation, Producer - director Walli Saheb is now busy with the production of "Putli" under the banner of Paristan Pictures. The picture has a charming cast of artistes like Mumtaz Shanti, Yaqub, Mumtaz Ali and Manorama. Ghulam Haider is entrusted with the music direction.

BLUE ART PICTURES (Bombay)

"Suhagi" is the title of the maiden social picture just completed by this concern and awaiting early release in Bombay.

Directed by A. Shakoor, "Suhagi" features Begum Para and Sadiq Ali in the leading role with Manorama heading the support.

DAWOODBHAI ESOOFALI (Bombay)

"Dharkan" is the name of the musical social picture now completed by this producing concern and is awaiting early release in Bombay. Zahur Raja, Jyoti and Misra are featured in prominent roles in the picture.

GREAT INDIA PICTURES (Bombay)

The maiden production of this concern is a social screenplay "Parai Aag" starring Ullhas and Munnavar Sultana in the leading roles with Mumtaz, A. Shah, W. M. Khan and Zillobai. The picture is directed by Najam Naqvi of Bombay Talkies' fame.

Distribution rights for the Western Pakistan for the picture have been acquired by M|s. Evershine Pictures of Lahore. The company's next picture under production is named "Farida".

JAGAT PICTURES (Bombay)

The old and established firm of distributors, M|s. Jagat Talkies, having now launched on picture production under the name of Jagat Pictures, have completed their maiden picture "Veena", a musical social, directed by J. P. Advani.

The stellar roles are played by Sulochana Chatterjee, Veera and Rehman and Anil Biswas is responsible for the musical score. The picture, which awaits release in Bombay, has already been taken over for distribution in U. P. Delhi and East Punjab by M|s. Jagat Talkie Distributors.

Altaf and Khurshid (Jr.) have a pleasant romantic scene in Ranjit's "Woh Zamana".

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